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## TO MAKE LOVE TO LIFE

Richard Lippold

In this troubled world we need huge doses of both the socially objective and the personally subjective, since each exists only by virtue of the other.

The errors we may make I am sure lie in our inability to embrace those aspects of life which seem contradictory to us, not only by a separation of the subjective and the objective—an oversight which is surely responsible for the isolation of the artist in a materialistic society—but also by a schism between body and spirit. (Perhaps this is the same thing.) This curious compulsion to resolve life into an either-or finality is deadlier than death because it makes enemies of us and puts daggers in our prejudiced hands. In the world of art, the separation of the "sensuous" from the "sublime," the "expressive" from the "contemplative," are just as deadly to the work of art, because it can lead only to what is a matter of fashion and not of form.

From my point of view, the adequate work of art is one in which are combined these seemingly opposite qualities, producing a believable totality of expression at once sensuously seductive, intellectually intriguing and emotionally moving. I believe that the combination of these qualities produces an insight into the world of the spirit which transcends any fashion and evokes that only criterion of a true work of art—its timelessness.

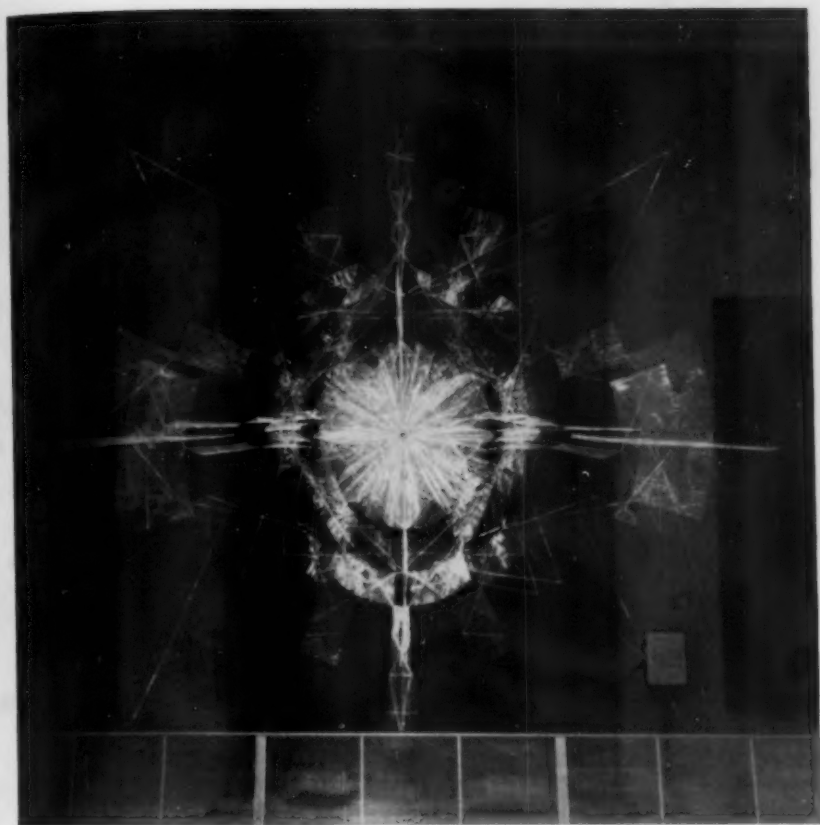
In order to describe to you, as an artist, the technique for effecting this combination of qualities, I must tell you a story which had its beginnings here.

When I was extremely young—about ten years ago—a friend of mine stopped by to see me on his way to Oxford on a Rhodes Scholarship. He had been an extremely brilliant mathematics major at the University of Michigan where I had taught several years earlier, and where we had met over a mutual interest in music. Although he was graduated with the highest academic record in the history of that institution, he was not altogether happy, because he was torn by a divided desire to pursue a career in creative writing as well as in mathematics. It was to seek advice that he stopped to see me in New York en route to England. In the light of later developments in his career, I cannot easily forget the evening when he paced back and forth before me. After a long silence, this tall, blond, brilliant, talented young American turned to me and asked, "Richard, do you think one really has to be neurotic to be an artist?"

I was enjoying life so thoroughly at this time and was so excited by the

*Reprinted by permission from the October, 1959 issue of Graduate Comment, published by Wayne State University. Mr. Lippold talked on a similar theme at the Art Panel of the UNESCO Conference in Denver in September, 1959.*





Richard Lippold, *Variation within a Sphere, No. 10: The Sun*, Gold-filled wire, 1951-54. Metropolitan Museum of Art, New York.

beginning of my own career, that such a problem seemed non-existent to me. I tended to shrug it off with some such generalization as "Who isn't neurotic?" and didn't give it another thought. Well, my friend's life gathered some dust in the intervening years, and he settled down to a rather half-hearted career, teaching mathematics in an Eastern university to earn his living, and hoping to do writing on the side. Recently I heard that he has moved to an even less brilliant career in business mathematics and never quite got around to writing. Since these seem like major catastrophes to my delicate nature, it gave me cause to wonder whether I should not have taken more seriously his urgent question ten years ago.

Finally, with a retroactive sense of guilt, at which I am quite adept, I decided to learn more accurately just what is meant by neurotic, so I consulted

a reputable dictionary. I apologize to all the psychologists of the world for this indefensible short-cut (although this is more than has been offered the artists of the world for the invasion of their studios and museums by elder statesmen, therapists, grandmothers, gorillas, and other assorted dilettantes who would not dream of invading similarly the sacrosanct professional offices of the lawyer, the doctor, the physicist, the financier, or the priest). Be that as it may, what I found as a definition of neurotic proved so startling that I have not yet recovered sufficiently to explore the meaning further. After being respectfully shunted from "neurotic" to "neurosis" by the editors of the dictionary, this is what I found: "Neurosis, any of various psychic, or mental, disorders characterized by special combinations of anxieties, compulsions, obsessions, phobias, and motor or sensory manifestations, without apparent organic or structural injury or change; it results in only partial disorganization of the personality."

In short, being in love!

Since I know in myself and have observed in every person I have ever met, without exception, that we are all enamored constantly of one thing or another which most decidedly alters the organization of our personalities (thank God), it came as a shock to me that love for any of the multitudinous wonders of life should be considered, at least by this definition, an illness. I am, frankly, scared to look for further definitions of neurotic. I prefer to look elsewhere, at life itself. Although this is certainly no less frightening, I am somewhat more used to it, and it brings directly to my sensibilities some marvelously interesting information about the state of the world's health and behavior.

Anxieties? Compulsions? Obsessions? Phobias? Near my home on Long Island is a housing development, featuring "split-level," "ranch-type," "chalet bungalows," with "cathedral livingrooms." One can be manic in the attic, depressed in the recessed "family" room, sleep in a rustic atmosphere of Alpine or Rocky Mountain rigor, and take high tea in the Middle Ages. Is this merely an eclectic love of the world's inherited treasures, or is it an anxiety to avoid knowledge of one's self in the present? On the other hand, what obsession with our age of flight has disorganized the personality of the automobile into an unrecognizable object called a Starflight, knee-action, four-eyed Apollo Belvedere hard-top convertible which doesn't convert?

Even at the *least* material levels of human behavior, I observe the same conditions. In a phobia of his fellows, much of mankind has seen fit to improve upon his own greatest testimonial to his ability to love his neighbors as himself, by adding to the Golden Rule, "Do unto others as you would have them do unto you"—unless they are competitors, Communists, or colored. Or is this not a phobia, but merely hatred, that necessary reverse of the coin of love?

In the search for truth, how is one to deal with the ancient malaise of

human nature? A student of mine once said to me, "There is only one of three alternatives possible: compromise, suicide, or insanity." Being a potential artist, compromise did not suit her. Offered a butcher knife by her wise and practical father, she could only smile at the weakness of her persistence to live; so she literally *decided* to go mad, and was placed in an institution until she came to understand that there is another alternative: this milder illness called "love."

God knows that it is hard enough to look this crazy planet in the face and say, "I love you." It requires not the discipline of rejecting the tragic, the evil, the sodden, or the uncomfortable. It requires only the steady eye—the constant, steady, innocent eye of love. It means just to keep on looking with love, in spite of everything which we see. It means even more than merely being in love with life; it means making love to life, and there is a substantial difference. Love is not simply an event; it is a construction, and to make it requires a daily battle with its ingredients. This is the battle for sanity, for survival, for praise. It is both a joint effort and a private one. Let us remember from the animals that after the howl of victory or defeat comes the silent, lonely licking of wounds.

Many of us while young are shocked that it is not possible to love in peace. We then hurl accusations for this deplorable fact at those nearest at hand who seem logically responsible for this mess: our elders. However, after ten or fifteen swift years, we the accusers find ourselves suddenly the accused, and it is our turn to be shocked again. We are shocked by the accusation that we have supposedly handed down to the hearts of the young with our left hands the deceits which we wiped from their eyes with our right hands to keep them innocent. In that ecstatic state of confusion fondly described as Youth, it is not yet possible to realize that life itself, the human condition itself, is responsible. So a young T. S. Eliot bemoans life's whimpers instead of bangs; a young Allen Ginsberg howled last year from San Francisco, "I saw the best minds of my generation destroyed by madness, starving, hysterical, naked, dragging themselves through the negro streets at dawn looking for an angry fix." In poetry, as in painting today, the four-letter image is popular among the young, the favorite at the moment being b-e-a-t.

I do not know how to say gently enough to the young, because they will not believe me anyhow, that the best minds of any generation are not ruined by society. Minds, like the blossoms of this spring, come and go. The rains beat some into defeat, but strengthen the fibres of others; so some survive into summer and some do not. The mind of man is in no one's hands but his own, individually. Cain was the first to cry, "Am I my brother's keeper?" We should not be too smug about assuming that he was totally wrong. No one helped him to know that he was first of all the keeper of himself, and thus automatically the keeper of others, if only through sheer empathy.

I do not know how to say gently enough to youth that it is not the first

to doubt and then to howl with the pain of doubt. Long ago, William Blake sustained himself through his fears by a long look at innocent nature. "If the Sun and Moon should doubt," he pleaded with himself, "They'd immediately go out." Nearly a century ago, Emily Dickinson sent up a battle cry to sustain herself against life's outrageous onslaughts: "A Day! Help! Help! Another day! Your prayers, oh, passer-by!"

In opening at least a part of the artist's heart for you this evening, I am revealing to you that the ancient ache of youth never leaves us. Our problem, young and old alike, is not how to get rid of what is painful in life, but how to come to love it as we love what is pleasurable in it. An artist, if he survives the acute perceptions of his own so-called sicknesses, as he surely will if he observes their counterparts in everyone around him, from his janitor to Jesus Christ, becomes acutely aware of the wondrous as well as the peculiar state of human existence, because that is his business. The artist is suspended in a painful and continuously unresolved position between heaven and earth. He must learn, and learn quickly, to embrace the totality of his condition. He must learn that, like all men, he is a creature of three dimensions. He is first of all flesh; he sees, hears, tastes, smells no better than his ancestors in spite of Chanel No. 5, Cinerama and stereophonic hi-fi. He is second of all feeling; his tear glands are still far from vestigial, his laughter is still heard, if not always appropriately in these seemingly sad times. Jealousy is bigger and better than ever, but love can be found still, in small places if not in big ones. Finally, he is mind. His intellectual performances continue with unabated brilliance; but let us not pretend that the hydrogen bomb—clean *or* dirty—is greater (or more dangerous) than the first bonfire, the tranquilizer more stunning than the siesta, the fig leaf less *chic* than the sack.

The sensory, the emotional and the intellectual are no strangers to that potentially complete entity which the artist knows himself to be and from which he tries to determine those deviations which produce his own identity. He learns not to fear the journey he must make to discover himself, whether it takes him to the depths of vulgarity or the heights of sublimity. He cannot afford to fear that "partial disorganization of the personality" which accompanies any new journey. The creative voyage is fraught with anxieties, obsessions, compulsions, and all the other terrors of the psychologists' thesaurus.

In dedicating himself primarily to the three-dimensional values of humankind, the artist effects a transformation of these values into the fourth dimensional world of the spirit. He does not, because he cannot, set out to describe Spirit. It is the fruit of his labors, not his motivation. Nevertheless, however it happens, and it must to produce even a good work of art, let alone a great one, the artist, by combining the smell of the earth with a vision of heaven, exonerates the foibles of humanity in the name of the totality of all things. There is no other way for anyone to be truly alive, let alone sane.

From what I have said, it would sound as though the creative life is

merely a repetition of old familiar pains and pleasures. If this were true, life would quickly become a big bore, and this as everyone knows, is the swiftest route to a neurosis, insanity, or death. Fortunately, the unknown toward which we are impelled constantly shifts with our changing times, and this enforces new shapes on our old concepts. The old look simply will not do this season. For this reason, the artist, like every human being, must search among the blinding fragments of the present moment in order to identify his own historical moment, as well as himself.

We are all today, as ever before, victims of our present circumstances. It is easy to label the circumstances, much harder to accept them, because they are always so frightening when new.

I have read in a newspaper which is not prone to frivolity that a group of scientists have been able to reverse the action of some nuclear particles whose direction of movement is related to movement in time. By reversing the direction of the particles, they have quite obviously reversed time, at least for an instant, or so they have reported soberly to the *New York Times*, which has thus made its little contribution to the disorganization of my personality. Then there is the terrifying theory that by flying into outer space at speeds approaching the speed of light, time will slow down so much that although thousands of years will have passed on earth, the round trip from Neptune will have taken only two or three years of space ship time. What might happen to the personality if we fly faster than the speed of light, and wait around for our infancy to catch up with our old age, was apparently not considered news fit for me to read.

Theoretically, both I and a pebble can be disassembled nucleus by nucleus, and the stuff of our essences, which at that level are identical, can be reassembled, the pebble becoming me, and I becoming the pebble. What size does this leave my ego? Exactly one proton high, let us say, and one electron wide. The knowledge of nuclear activity alone reduces man to but an equal size with all his peers in the world of nature, both animate and inanimate. Even the great, precious mind of man yields with new humility, and the philosopher must absorb the so-called "humanism" of the Renaissance, as a mere portion, into the "everythingism" of the present, the good Bernard Berenson notwithstanding. The mind of Western man, by means of science, is being led inevitably toward a meeting with the no-mind of the pure Zen Buddhist doctrine of the Orient. When they meet, in grand paradox, like matter and no-matter in the new concept of physics, we will understand for the first time the truly symmetrical nature of peace of mind. Tranquility resides, and can only reside in the tensions of opposites in equilibrium. The wonder and pity of Western man has been his seeking peace on earth by choice of good or evil, and then trying to escape madness or war by blinding himself to the resulting contradictions. *How can any human being be afraid of a time like ours which presents such an ecstatic possibility for the freedom of the Spirit?*



The contemporary artist, like the scientist and philosopher, to be alive, must be alert to the new landscape through which he moves, whether he enjoys the view or not. Picasso has hinted at this new responsibility, which is in fact a very old one. "The artist," he says, "is a receptacle for emotions, regardless of whether they spring from heaven, from earth, from a scrap of paper, from a passing face, or from a spider's web. That is why he must not distinguish between things. *Quartiers de noblesse* do not exist among objects." Spinoza must have had the same thing in mind when he declared, "I would warn you that I do not attribute to nature either beauty or deformity, order or confusion. Only in relation to our imagination can things be called beautiful or ugly, well-ordered or confused." From a symmetrical point of view in the Orient, Ananda Coomaraswamy has written, "Art imitates nature, not in its outward appearances, but in its method of operation." To which John Cage, the American composer, has added, "How does nature operate, well or badly? Nature just operates; neither is the answer. And that is what we imitate. When it is snowing well here, it is drying up badly some place else."

It is difficult enough for any human being, artist or not, to effect such a disinterest toward the forces of nature and the storms of his personal life, let alone the impacts of a complex society like our own, yet this is precisely what the creative individual must learn to do at least in his work.

For the artist it takes a special new bravery to join hands in this time with the scientist, the engineer, the architect, since long isolation in the solitary confinement of an ivory garret has made him understandably suspicious of the values of his age and of anyone who may want to dictate the subject matter or even the proportions of his work, as for instance did the architects of the Middle Ages to the sculptors of the cathedrals. (I do not believe their work was of the worst because they had to make kings or queens or devils in a proportion to fit the master proportion of the building.) However, you can understand the fear of the contemporary artist if you imagine any other professional man in the same situation for the last two hundred years, suddenly released from bondage. Imagine a doctor with no patients, experimenting with plain and fancy cuts on various parts of his body, sewing them up again with imaginative embroiderings, just to keep his "hands in," so to speak. After two centuries of such enforced private pleasures, he might very well not want a mere patient to tell him in what uninspired place it hurts!

Nevertheless, I believe that the artist will respond, as some of us obviously have demonstrated already, to the challenge of this time which offers us, if only tentatively now, a place again in society. I believe in us if only because of the fortitude and love we have preserved through centuries of near ostracization, if only because we have survived!

Indeed, we have more than survived. We have taken advantage of our segregation from society to engage in forms of pure research which not only have kept us abreast of the activities of the rest of society, but have maintained us at the very frontal edge of man's curiosity.

The artist was among the first to abandon the Renaissance's outward imitation of nature—in such visual concepts as perspective and photographic realism—concepts as static today as the bump raised by the apple on Sir Newton's head. With what André Breton has called his "anterior perceptions," the artist investigated at least simultaneously with Einstein the destruction and reconstitution of the material structure of matter, in movements like Impressionism and Cubism. The artist investigated with Freud the destruction and reconstitution of the world of the psyche through the movements of Dadaism and Surrealism.

Today, it is not necessary to place a man in a gravity-less chamber, or in isolation for a week, or to expose him to the perils and magic of space travel, to make him a three-page hero in *Life* Magazine. The effects of such a future journey on the personality of man have been investigated already by the artist, and anyone can experience the same dangers and wonders by spending only a few unprejudiced moments before such paintings as Mark Tobey's or Jackson Pollock's, or almost any good piece of contemporary, so-called "space" sculpture. Our works themselves stand as eloquent monuments to our service to mankind, even though we were not always invited to the human party.

The modern artist has already experienced deeply much of the terror of our time, and is especially well equipped to give dramatic visual answer to the question of where we can now find sustenance and hope in life, with so much of the past destroyed by the flip of an antiproton.

Faith in the conquest of space and time has replaced faith in the conquest of the devil as a motivation for the cultural edifices of our time.

If you find yourselves shocked by this new look of our antagonist, and feel the desire to retreat to a more earthy, familiar, if already defeated old Lucifer, consider the alternatives. You can try to crawl back into the belly of the past, for what Cyril Connolly calls "a womb with a view," or you can wait around for the Good Old Future, perhaps in the form of an "EARTHSTYLE" bungalow on the moon. Unfortunately, you will be no better off if you try either escape. Agony and ecstasy have always gone hand in hand forever, and they always will, as surely as male and female, flood and drought, in spite of artificial insemination and Hoover Dam. Next to the Cathedral was the torture chamber; outside the Holy House, the Black Mass. Each age has its friends and enemies.

If it is to Space that I suggest you give your hearts, it is because he happens to be the lover which old Madame Nature has provided for us these mid-twentieth century nights—and days. Unless we wish to love a corpse or a phantom, he is all we have, and love him we must, even though he is capable of causing us that pain which the transforming power of love has always inflicted.

As I said earlier, to make love to life, let alone life in the twentieth century, demands enormous daily struggles which will cease only when we die, at



which time our friends will either lack the courage to inform us of our demise or they will bury us with honors and praise, and let us finally sleep in peace. Since the facts of love are against such peace of mind while we live and work, I would say now to the friend of my youth, "Yes, you need to be what is called neurotic if you would be an artist. You need to be this way just to be a living human being! Forget about it, and get to work."

I would like to read you some words of Gertrude Stein which were sent to me in the midst of the five or six years which I spent on only two pieces of sculpture, two variations of a concept which I subtitled, *The Sun and Full Moon*; six years of *anxious* anonymity, *compulsive* construction, *obsessive* observation and *fear* of failure. I still have this tacked to the door of my studio.

"It is a moon Sunday  
and Monday it is a moon Monday. It is a moon  
Monday it is a sun Sunday it is a sun  
Monday it is a moon Sunday. It is a moon Monday. It is a moon Sunday.  
It is a sun Monday. It is a sun Thursday.  
It is a sun Wednesday. It is a sun Sunday.  
It is a sun Monday."

Also tacked to the door of my studio is Sir Jacob Astley's famous prayer muttered before the battle of Newbury. He murmured loudly enough to be overheard by all of posterity, but that is just as well, inasmuch as it is an excellent prayer. "Lord, I shall be verie busie this day. I may forget Thee but doe not Thou forget me. March on, Boys!"

#### Uccello's "Battle of San Romano"

This country is equivalent,  
But lovelier than ours.  
The battle is ambivalent,  
The horses, the towers,

Gold-green, dawn-rose.  
Faery-knights more fair in pose

Then knights of actuality,  
Who always had the fact  
Of dying in reality  
As part of their high act.

I wish, in sounding mail, with lance,  
That I were in this moveless dance,

Sans blood and sweat, immaculate,  
Absoluted joy,  
Where heart and head in pleased state  
Make Man the son of Boy—

And never ever hurt, of course.  
The bone of man or skin of horse.

There never was a Golden Time,  
Alas, as here we see;  
Therefore I must resort to rhyme  
To fill my urgency.

[Green-gold, dawn-rose.  
Faery-knights in frozen pose.  
Faery-horses, faery-foes,  
Faery combat of these foes.]

—Howard Fussiner

## ART, ARTISTS AND MUSEUMS

*An Essay on the Politics of Immediacy*

George Mills

### 1. On the Nature of Qualitative Experience

It is easy to forget that values are ultimately intrinsic. "The useful," says Santayana, "is good because of the excellence of its consequences; but these must somewhere cease to be merely useful in their turn, or only excellent as means; somewhere we must reach the good that is good in itself and for its own sake, else the whole process is futile, and the utility of our first object illusory." I assume that the good which is good in itself is known as immediately as a tack that has been stepped on (it may be equally profane), and that experience and reflection may lead us to a good that is better in itself.

The behavioral sciences lump all such goods under the heading of satisfaction or reward. For social purposes it makes no difference whether men derive pleasure from comic books or Plato as long as they are content to do what is expected of them. Philosophy analyses reward into goals like happiness, fulfillment, peace, pleasure, and harmony. All, no matter how labyrinthine their ways, are moments of intrinsic goodness. Regarded as emotions or feelings, these may be mishandled by discourse. When the hedonist talks as if all enjoyable experiences were reducible to one kind of pleasure, he falsifies experience by abstracting the end from the means and destroying the qualitative uniqueness of complete experiences. The pleasure of watching a Shakespearean tragedy is not the same as the pleasure of eating lobster; if it is true that pleasure is our aim in seeking out these experiences, it must be granted that we seek *this* pleasure or *that*, not pleasure in general, for pleasure in general is an abstraction which cannot be experienced in the same way as particular pleasures. Also, there are more words for happiness on the one hand, and unhappiness on the other, than for the mixed feelings we often know. Our days are done with a muddy palette, but discourse, copying them in primary colors, thinks it has done well. When we call into play linguistic usages that not only sharply juxtapose two emotions but also set emotions as a class against ideas, we falsify some experiences. Therefore it is better to use a different word from "feeling" or "emotion" to refer to the aspects of experience they designate.

Religions like Taoism hold that emotions are about nothing, and that it is

The author is curator of the Taylor Museum of the Colorado Springs Fine Arts Center. Cf. also an earlier article by Dr. Mills, "The Art Museum: A Reconsideration of its Educational Role," *CAJ*, XIV, 3, Spring, 1955.

best to ignore both happiness and unhappiness. Since saints and sages appear to be rewarded in the realm beyond daily dualities, we need a name for this rarer goodness that is good in itself. "Intuition" might be used, but this word has led a hard life, especially in the company of "knowledge." Men, for example, know, but women have intuitions. So I shall refer to intrinsic goods as qualities.

Qualities include a dazzling array of immediate experiences. Some are sensations, others originate within, or transcend titillation of nerve-ends. Terms like impressionistic, classical, dionysaic suggest that there may be *types* of qualitative experience, though here again we are in danger of coming down with the naming sickness. Finally, qualities may be looked upon either as epiphenomenal or as evidence of God.

Means and ends do not always follow one another like 1 and 2. The musk-deer of the Eastern parable, whiffing the perfume he gives off, has arrived even while in the middle of his journey to find the source of that perfume. Keeping accounts is a means to manufacturing and selling goods. To a first-rate bookkeeper, the posting of rows of neat little figures and the striking of monthly balances is an aesthetic as well as salaried experience. In the Garden of Eden the means of existence were all intrinsically worthwhile. If only the Serpent had been more of a bore, we would not be earning a living in sweat and ennui.

Nor can knowledge and qualitative experience be sharply separated. There has been much joking at the expense of doctoral dissertations. Lin Yutang writes,

There are today doctorate dissertations in the inductive method which would make Bacon turn in his grave. No Chinese could possibly be stupid enough to write a dissertation on ice-cream, and after a series of careful observations, announce the staggering conclusion that 'the primary function of sugar in the manufacture of ice-cream is to sweeten it'; or after a methodical study in 'Time and Motion Comparison on Four Methods of Dishwashing' happily perceive that 'stooping and lifting are fatiguing'; or that, in 'A Study of the Bacterial Content of Cotton Undershirts,' 'the number of bacteria tends to increase with the length of time garments are worn.' A newspaper report several years ago stated that a University of Chicago student, after making a 'comparative study' of the impressional power of various types of lettering, found that *the blacker the lines, the more striking they are to the eye.*

The stupidity of such "knowledge" is overlooked for the same reason that the stupidity of trying to get balls between goal posts is overlooked: the means to these ends are pleasurable in themselves, and enjoyment has a way of transforming the trivial.

If knowledge is qualitatively satisfying, qualities are cognitively significant. Predictions are in terms of movements of stars, flashes within a vacuum tube, gunfire on a frontier. Data are immediately given; they may be rudimentary intrinsic goods, but they are qualitative experiences. I suspect that many of the criteria of logic, the grand consistencies and harmonies basic to

proof, are founded on qualitative biases built into human beings. It is said that of two explanations covering the same facts, the simpler is to be preferred. Why? Because thinking is such a difficult task that we inevitably do it classically, that is, while drawn toward symmetry and closedness. But has any scientist demonstrated that nature is not organized upon baroque principles?

Cognition and quality, then, are related to one another as two banks of a river.

Fortunately for the art museum, innerness and outerness interpenetrate in the same way as means-ends and cognition-quality. When a Pater burns with a pure, gemlike flame, I cannot tell what this means until I have made myself lapidary. Innerness in isolation is for the madman, in expression for the child, in communication for the artist. Works of art are sets of conditions deliberately or spontaneously arranged to induce qualitative experiences; they are experiments with qualities that are often crucial in daily life. Where the scientific statement passes you on to the X to which it refers, the work of art sends you back to yourself to delight in the roughness of a texture, the sharpness of a red, the aloofness of Eternal Woman's smile. Each medium has special potentialities, its own power to evoke qualities which, experienced in *that* order, combination, or sequence constitute *that* meaning. True, I am never sure that Sassetta's *Journey of the Magi* means to me exactly what it meant to Sassetta. Because I am not an artist, and Sassetta was not a citizen of the United States, the painting presumably had one meaning for him and has another for me. This is an advantage. The scientist constantly tells us what he means; we tell the painter what he means. The greater the artist, the longer we go on telling him.

The idea of art as qualitative experience is convincing because to emphasize some other aspect leaves the artistic process incomplete and inexplicable. Art involves techniques, but choice of techniques is made in terms of qualitative potentialities. Art involves skill, but the only reason for lavishing skill upon "useless" objects is to obtain qualitative satisfactions that can be had no other way. Styles are important, but again these vary chiefly with qualities of experience that have fascinated different ages and individuals.

Language exemplifies the bridge which, arching between inner and outer, sometimes disappears into the mist. Used choplogically, language forces one to say that he is either happy or unhappy. When the game becomes too difficult to play by such rules, one invents a new logic or falls back upon poetry. Language talks science out of one corner of its mouth, art out of the other.

## 2. Museum Policy on Art Interpretation

Each of the groups interested in the art museum—public, artists, staff—misunderstands art in a characteristic way. The public is convinced that art is an imitation, a document, an objective statement. Ask how a painting makes them feel and they will tell you what it represents. It is as if their houses had faced the street so long that they must find their being there. They discriminate

minutely among brands of automobiles but use the word love to cover everything from self-transcendence to sexual access through violence. Embarrassment about immediate and personal states leaves subjectivity to the forces of chance. Hence the public's difficulty with non-objective art. A man from Mars might conclude that if it proved useful to abstract scientific generalizations from the confused world of everyday experience, it might be well to abstract the conditions of emotion. Why, then, the fuss over non-objective painting? The public does not understand non-objective art because it does not understand representational art. It fails to see that Jan Van Eyck's *John Arnolfini and His Wife* records the interior of an experience, not the experience of an interior.

To treat art as knowledge of the external world is to impoverish it. Vesalius' anatomical drawings, and sketches by da Vinci may lie in the twilight zone between science and art, but the bulk of the world's great art is a failure when judged in cognitive terms. Yet rumors of the importance of art drift up from great Greece, the holy Middle Ages, and the noble Renaissance; the public finds it necessary to show respect for art, even to try to feel respect. The museum that attempts to do a job of public education is faced with a strange attitude. Officially its work and its position in the community are valued, especially by those who have enough leisure to set aside part of it for the museum. Even among these, understanding of art is rare. There is danger that the museum, in attempting to engage the interest of others, will fritter away its time brewing tea and cultivating class distinctions. While it is foolish to be cynical about the masses, it is just as foolish to assume that every one can be roused to passionate and intelligent devotion to the qualitative. Most people cannot follow the scientist into his laboratory, so why expect them to follow the artist into his studio? It is true, nonetheless, that receptiveness to the qualities of experience is more important to living well than knowledge of the latest upsets in physical theory. It is the job of the art museum to make this clear, to say it over and over again, and to make the resources of art available to those who wish to follow wherever they may lead.

If the public confuses qualitative experience and cognition, the artist is apt to confuse means and ends. Exhibitions of contemporary work passing through our institution are marked by the inevitability of certain styles. There is always a painting divided into three or four horizontal areas of subtle, muddy tones. There is always a violently expressionistic head. There is always an imitation of Mondrian. Now Mondrian, I understand, is the Simeon Stylites of modern painting. He deliberately minimized the elements of the craft, purifying it of literary and sentimental associations, and confining lyricism within a geometry of qualities. If he exhausted the possibilities inherent in his style, does not the continuance of imitators suggest that the avant-garde has become academic, and that the world of art, including the museum, suffers from hardening of the arteries? Editors do not welcome tireless echoes of Gertrude Stein. What is it that makes easel drudgery acceptable?



First, the battle against literalism has dragged out into dull, racking trench warfare. Popular opposition has not been overcome. Wiser artists have gone about their business, but the intransigent, besieged in their ivory trenches, are bitten by the same fleas that infest the populace. Artists are dependent upon dealers, dealers upon a market which they have cultivated for years. When a new style is financially successful, it may be tremendously so, but this way of doing business is risky; the day-in-day-out trade calls for a known product. Success is hard to resist, especially when it means the difference between eating and not eating, and some artists soon resign themselves, like the rest of us, to doing the same things over and over again.

Second, modernism has been given *éclat* by the critics. If the artist is a shaman who manipulates power, the critic is a priest-theologian whose treatises, even if we do not read them, assure us of the vitality and significance of the movement. The critic herds disordered evangelists into a church with a creed. But it is a well known law of institutions that the interests of an organization in the end overwhelm the purposes out of which it sprang. This is the fate of most revolutions. As an oligarchy arises, it finds revolution too dangerous, and the new means replace the original ends. The contemporary movement may have reached this point. Even now there may be a turning back to the "figurative." Yet it can hardly be called back if it promises a revivification of qualitative experience.

The third group of individuals interested in the museum is its professional staff. Partly because they share the externalizing predispositions of the times, partly to simplify the problems they face, the staff, consciously or unconsciously, makes use of the third misunderstanding about art, emphasizing its outerness at the expense of its innerness. "Art" is ambiguous. It refers both to an object that can be crated and shipped around, and to a qualitative experience that the object induces. Forced by a genuine interest in education and by financial difficulties to solicit the support of the public, the museum man sees that trying to correct the art-as-knowledge error and the art-as-means error is a massive undertaking. He experiences commendable sensations of humility at the thought of tinkering with the *Zeitgeist*. He is happy to deal with art as if it were only, or at least chiefly, an object. The works of men like Burri who are bound to outrage public sensibility are hung nakedly. The public is not prepared. "To translate is to betray," says the curator, kindly translating. The result of this excursion into public education is a great strengthening of prejudices on both sides. If we could only learn to talk down to our audience, even this would be an improvement over the celestial silence of mum masterpieces that is broken only by the stomach rumbles of a few museological diehards.

When the staff does speak out in labels, publications, and gallery talks, it is to emphasize matters for which people have a taste: details of technique and the gossip of styles. If these interest people, here is where we should start. But not to pull this miscellany together in a view of art as the experience and

evaluation of qualities is to fall short of the job. This is why a museum is such a genteel place; its sins are mostly those of omission.

At a recent museum meeting I heard it argued that since we have greater perspective on Babylonian life than on our own, we may interpret Babylonian life but not our own. The argument was clinched with a rhetorical question. How does one dare decide which of today's painters will be regarded as great in the years to come? The rhetoric is irrelevant. Let the unborn procreate the unborn.

This again expresses our hankering to be saved from without. Because we are no longer Babylonians, Babylonian life is an object, approachable by scientific techniques. Knowledge of Babylon is not confused by immediate experience of Babylon. Our relation to contemporary events is the reverse; qualitative involvement endangers distance. But so far as the values of life are intrinsic, immediate, and qualitative, then judgments about today are more valuable than judgments about yesterday. Babylon is useful as it helps to show us who we are.

When visitors object to the museum's non-objective fare, the curator usually says that he only records what is being done. Is he to blame if everyone paints that way? This is a useful pose. Though statisticians have developed clever ways of taking samples and randomizing choices, thereby obtaining unbiased selections, I know of no museum that assembles an exhibition in this way. Over the years a series of such exhibitions, representative of all work done in the United States, would provide as unassailable information about trends in painting as it is possible to get. Without such techniques, who can be sure that important tendencies are not being overlooked because they do not square with the habits of dealers, critics, and curators?

The curator of painting objects to the suggestion that a table of random numbers will do the work of tutored sensibilities. "The art museum," he declares, "has standards." With that he admits that his real purpose is to show what is good in what is going on. This is as it should be. My objection is that we do not honestly accept the fact and build a program around it. We temporize and allow our genteel guilts to accumulate. Like the public and the artists, we take refuge in the belief that art can be treated as something it is not.

### 3. The Teaching of Immediacy

The educational task of the museum is more difficult than that of most educational institutions. It is to teach the value of qualities. It is to teach what cannot be taught.

One of the advantages of the conception of art as qualitative experience—aside from its truth—is that it enables us to see the connection between ivory tower and ten-cent stores. Punching a cash register and daubing a canvas are both efforts after happiness, fulfillment, the qualitatively better life. It would be a mistake to say in advance that either was bound to succeed or fail. This



means not only that art is relevant to daily life but also that daily life is relevant to art. This ushers in no millennium. There will always be people who have better things to do than visit museums. If a carefully considered and honest presentation of a museum's viewpoint does not succeed, a program of cookies and circus balls will not arouse the interest we are looking for. The Zen master may slap the novice's face to impress him with the immediacy of experience. The museum man must find equally effective devices that will not jeopardize his job.

So far as the artist is concerned, the museum's first responsibility is to make clear to the public what the artist is trying to do. No good teacher, however, is content with this. He proceeds to answer two questions. First, how successful, as compared with related efforts, is this one? Second, why are these qualities significant in human experience? Many contemporary paintings succeed brilliantly in making one feel Ugh. In congratulating the painter on his virtuosity, we need not commend him for his profundity. Certainly we should not turn him, by awarding prizes for duplicated performances, into a Master of Ughness.

Contemporary artists have swept away many standards that seemed obstacles. They have introduced qualitative criteria. But these criteria must themselves be judged. To believe that the goodness of a work is directly proportional to its intensity is to travesty qualitiveness. Many artists, after muddling the means and ends of art, make this mistake. The quality of suggestion in the work of Morris Graves, for example, promises more than mere intensity. Why should not the museum point out such things?

We should also show rabid critics of the non-objective movement how they have missed the point. If such art is a civic sore running with abstract pus, then all of us, including the demagogues of realism, are responsible for this sickness. The artist is making us aware, among other things, of today's ulcerous immediacies. By detaching the truth from subject matter, he forbids us to sentimentalize or ignore it. The revulsion against the non-objective may come, not because its message is missed, but because it has to be rejected.

While the distinction between representational and non-objective art is vertical, that between good and bad is horizontal. Without falling back upon rigid formulae, the museum must concern itself with the good, building what bridges it can between the public and the good.

The artist has nothing to do with manipulating this or that school into favor. When art fails to hold the attention of the artist, how can we expect it to interest the public? The politics of immediacy is the job of the museum. In a civilization addicted to drugs and suicide, one that has added a rich variety of mental and psychosomatic ailments to our list, this is an important task. No other institution has available the original objects in which nuances of immediacy are embodied. Because the museum is something of a perplexity to the public, it may free itself sufficiently from external demands to undertake this task. Because it is on the periphery, the museum is at the center.

## HORATIO GREENOUGH, ARCHIBALD ALISON

*And the Functionalist Theory of Art*

Donald A. Ringe

In his recently published book, *Origins of Functionalist Theory*, Edward R. DeZurco traces the varying concepts of the theory of form as function to about the year 1850 and speculates on writers who may have influenced the similar theories of Horatio Greenough. But although he includes several—most notably Ralph Waldo Emerson and Edward R. Garbett—with whose work Greenough was familiar,<sup>1</sup> he leaves out of consideration one late eighteenth-century aesthete—Archibald Alison—whose views in at least two areas are remarkably parallel to Greenough's own. DeZurco does indeed summarize the fundamental points of Alison's theories as they are presented in his *Essays on the Nature and Principles of Taste* and places them properly in the chronological development of the functionalist concept. He does not, however, consider the possibility of a specific influence of the Scotch rhetorician on the American sculptor.

That Greenough was familiar with Alison's work is, to be sure, by no means certain, for there is no direct evidence to connect the two. It can be shown, however, that it is at least very likely that the American did have knowledge of the earlier man's theories, since Alison was well known among Greenough's contemporaries and clearly influenced many of those with whom Greenough associated. The sculptor had plenty of opportunity to become acquainted with the *Essays on Taste*. We know, for example, that as a student at Harvard, Greenough undoubtedly used as a text in philosophy Dugald Stewart's *Elements of the Philosophy of the Human Mind*.<sup>2</sup> In that work, Greenough most probably made his first acquaintance with Alison, for when Stewart takes up the question of taste, he refers his readers to Alison's book as an excellent treatment of the subject, one with which he was in complete

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<sup>1</sup> New York, 1957, 228. His summary of Alison appears on pages 104-109.

<sup>2</sup> Edgeley W. Todd, "Philosophical Ideas at Harvard College, 1817-1837," *The New England Quarterly*, XVI (1943), 64.

accord. Indeed, Stewart touches on the subject very lightly in the expectation that the reader will turn to Alison for a full discussion of the topic.<sup>3</sup>

Yet even if Greenough had not followed this lead, there were many more opportunities for him to become familiar with Alison's book. By 1815, the intellectual climate of Boston seems to have been strongly influenced by Alison's views. An edition of his book had been published in Boston by Cummings and Hilliard as early as 1812, and within several years his work is clearly within the frame of reference of most readers of the *North American Review*. As Robert E. Streeter has pointed out, Alison helped establish the aesthetic foundation upon which the editors of the *Review* based their encouragement of American writers in the use of native subjects in their works.<sup>4</sup> In addition, Alison is sometimes mentioned directly in the *Review* in such a way as to leave no question of his popularity and reputation. Thus, in July 1815, the magazine published a letter from an American traveler to Edinburgh who not only writes at length of the Scotch philosopher but adds that "Mr. Alison is of course well known among us by his *Essays on Taste*,"<sup>5</sup> and three years later we find Alison's theories criticized at length throughout the leading article of the May issue.<sup>6</sup>

Many of Greenough's contemporaries, moreover, were influenced by the Scotsman's work. Emerson had read him by 1830, and Vivian Hopkins believes that Alison may have first suggested the functionalist theory to Emerson.<sup>7</sup> William Cullen Bryant had read the *Essays on Taste* before he entered Williams College in 1810,<sup>8</sup> and Thomas Cole, his painter friend, cites them in his journal.<sup>9</sup> Both Bryant and Cole, moreover, were strongly influenced by Alison's view. Echoes of the *Essays on Taste* are clearly heard in Bryant's "Lectures on Poetry," and Cole's painting—indeed, that of the entire Hudson River School—reflects the principles laid down by the Scotch philosopher.<sup>10</sup> In the light of this evidence—circumstantial, to be sure—it seems reasonable to assume that Horatio Greenough may well have been acquainted with

<sup>3</sup> Boston, 1843, 227. Stewart writes: "Such of my readers as are acquainted with 'An Essay on the Nature and Principles of Taste,' lately published by Mr. Alison, will not be surprised that I decline the discussion of a subject which he has treated with much ingenuity and elegance."

<sup>4</sup> "Association Psychology and Literary Nationalism in the *North American Review*, 1815-1825," *American Literature*, XVII (1945), 245.

<sup>5</sup> *North American Review*, I (1815), 195.

<sup>6</sup> *North American Review*, VII (1818), 6 ff.

<sup>7</sup> *Spires of Form: A Study of Emerson's Aesthetic Theory* (Cambridge, 1951), 78-80.

<sup>8</sup> Tremaine McDowell, "Cullen Bryant Prepares for College," *South Atlantic Quarterly*, XXX (1931), 132.

<sup>9</sup> Louis L. Noble, *The Course of Empire, Voyage of Life, and Other Pictures of Thomas Cole* (New York, 1853), 348.

<sup>10</sup> For a discussion of Alison's influence on Bryant and Cole, see my article "Kindred Spirits: Bryant and Cole," *American Quarterly*, VI (1954), 234-236.

Alison's main ideas. In fact, so pervasive was their influence that it would perhaps be more remarkable had Greenough been entirely ignorant of them.

Such an assumption is strongly supported by a comparison of the men's theories. Both based their aesthetic views on the same foundation—the belief that the beauty or sublimity of an object is not inherent in the object itself, but exists solely in the mind of the observer as the result of a train of associations or a perception of relation. This is, of course, the whole point of Alison's book, a thesis which he demonstrates by the use of numerous examples throughout the entire work. For Alison, beauty and sublimity are relative qualities that have no independent existence of their own. This concept is fundamental as well to Greenough's theories. In his essay, "Burke on the Beautiful," he challenges the Englishman on the qualities that Burke considered essential to beauty, such as smoothness or smallness. Greenough argues that no such necessary qualities exist in the beautiful, that, on the contrary, the "significance of dimension . . . in every case that I conceive, is a relative significance," and he concludes that Burke should have perceived that beauty or sublimity "is no quality in things, having a positive existence, but a *mental perception of relation*."<sup>11</sup> Clearly, Scotch "common sense" philosophy lay at the heart of Greenough's theories.

It is not only in this basic assumption, however, that Greenough and Alison exhibit similar views. Even in more precise and specific matters, their concepts are remarkably alike. Two in particular are especially striking. Both men draw heavily upon common examples (chairs, tables, animal life) to demonstrate the relation of function to beauty, and both are willing to argue that many objects commonly called ugly are in reality quite beautiful when seen in relation to the functions they are designed to serve. In addition, Alison strongly emphasizes the need for the appearance of strength in a well designed building, a position which Greenough seems to echo in "Aesthetics in Washington." Taken together, these similarities clearly support the likelihood of Greenough's acquaintance with Alison's work.

Thus, in his *Essays on Taste*, Alison argues that there is no form that does not become beautiful when it is seen to be perfectly adapted to its end. Indeed, "even the most common and disregarded articles of convenience, are felt as beautiful, when we forget their familiarity, and consider them only in relation to the purposes they serve." Thus, he concludes that a chair is considered beautiful when we perceive "the proper disposition of [its] parts for the End designed." We are dissatisfied when we see a disproportion in the

<sup>11</sup> *Form and Function* (Berkeley and Los Angeles, 1957), 88. This is the most readily accessible edition of Greenough's works and the most useful. Although the collection by Henry T. Tuckerman, *A Memorial of Horatio Greenough* (New York, 1853), includes four additional essays and some fragments, there is nothing in them to the point of this paper.

legs of a table or chair because of "the unsuitableness of this construction for the purposes which the objects are intended to serve."<sup>12</sup> Developing much the same idea, Greenough, in his "Structure and Organization," observes that "the most beautiful chairs invite you by a promise of ease, and they keep that promise. . . . By keeping within their province they are able to fill it well."<sup>13</sup> To both men, beauty derives from function and may be attributed to the most common articles of every day life if their form fulfills the purpose for which they are intended.

Such a view, if followed consistently, must inevitably lead the theorist to conclude that *all* functional objects are beautiful, even those not generally considered so. Alison and Greenough were willing to follow their views to this logical conclusion. In an attack on Burke's opinion that fitness—the adaptation of the object to its purpose—has no part in beauty, Alison maintains that even a swine's snout, to which Burke denied the property of beauty, is, when rightly considered, a beautiful object. We do not generally call it so, Alison goes on to say, because "we never consider the animals in the light of [the] fitness of their construction." Yet, when we do put aside the unpleasant considerations which make us turn from the animals in disgust and consider the appropriateness of form for function, we perceive them as objects of beauty. "To say at first, that the head of a Swine was a beautiful Form, might perhaps expose the person who asserted it to ridicule; but if the admirable Fitness of its construction, for the necessities of the animal, are explained, there is no person who will not feel, from this view of it, an Emotion of Beauty."<sup>14</sup>

Alison discusses this concept of beauty at length, arguing that such a view is not uncommon in books of anatomy and natural history. A physician, for example, will speak of a "beautiful Theory of Dropsies or Fevers, a Surgeon of a beautiful Instrument for Operation, an Anatomist of a beautiful Subject or Preparation." To the rest of mankind, Alison continues, such objects are more likely to arouse horror or disgust, but only because they are viewed in a different relation. One need only see them in a different context—that of fitness, of the rightness of the form for the purpose it is to serve—to perceive that even the objects most commonly thought to evoke only horror and disgust are, in this one relation at least, quite beautiful. The reason we do not always see them as beautiful, he concludes, is that most often we leave the question of their fitness completely out of consideration.<sup>15</sup>

Horatio Greenough was equally prepared to follow this line of reasoning to the same conclusion. The term "beauty," he asserts, is not inappropriate to describe even objects of destruction if form is properly adapted to use. Thus,

<sup>12</sup> *Essays on the Nature and Principles of Taste* (6th ed., Edinburgh, 1825), II, 118, 125-126.

<sup>13</sup> *Form and Function*, 122.

<sup>14</sup> *Essays on Taste*, II, 120-121.

<sup>15</sup> *Essays on Taste*, II, 122-123.



"there is majesty in the royal paw of the lion, music in the motion of the brindled tiger; we accord our praise to the sword and the dagger, and shudder our approval of the frightful aptitude of the ghastly guillotine." As with Alison, even objects normally considered evocative of horror or terror can be considered beautiful when viewed aright. The beauty and sublimity of the rapacious eagle derive from its perfectly constructed form. "It is the oneness of his function that gives him his grandeur, it is transcendental mechanism alone that begets his beauty."<sup>16</sup> To be sure, Greenough turns to more noble beasts for his examples, but the point he is making is the same as Alison's.

Indeed, in one instance Greenough uses an example which may well be an echo of Alison's work. Like his predecessor, the American was in fundamental disagreement with Burke concerning the role played by fitness in any estimate of beauty. And in developing his point, he uses an example which reminds one of the earlier book. He argues that the majority of men view a human or animal skull with a kind of instinctive horror only because they see it in relation to disorganization. "Why, then," he continues, "to the anatomist and the artist is the skull a beautiful, a sublime object? Because they have minutely investigated its relation to *life*. All its forms, surfaces, and dimensions speak of its former contents, vesture, and capacities. That pale spheroidal dome is a model of the globe, those lackluster eyeless holes beneath, speak of the heavens; they echo the distant sun."<sup>17</sup> That Greenough and Alison both turn to the anatomist for support of their conclusions may, of course, be only coincidental. The evidence certainly suggests, however, a more intimate relation between the works of the two men.

The similarity of their views on architecture lends further support to this conjecture. In his *Essays on Taste*, Alison presents at length some architectural principles which can best be summed up by Greenough's well-known dictum, that it is "incumbent upon edifices, first, to be strong; secondly, TO LOOK STRONG."<sup>18</sup> And Alison is as careful as Greenough later was to stress the second half of this rule. He cites, for example, the fact that a house of stone admits of greater height than one of wood or brick, that "a house which is united with others, admits of greater height than if it stood alone, because we conceive it to be supported by the adjoining houses." In a similar fashion, when he discusses the architectural orders, he notes that in all of them, "the Fitness of the parts to the support of the peculiar weight, or appearance of weight, in the Entablature, is apparent to every person, and constitutes an undoubted part of the pleasure we receive from them."<sup>19</sup> Alison has stated in specific terms what Greenough later expressed in general—that in order to please

<sup>16</sup> *Form and Function*, 60, 119.

<sup>17</sup> *Form and Function*, 93.

<sup>18</sup> *Form and Function*.

<sup>19</sup> *Essays on Taste*, II, 140, 143.

aesthetically, the parts of a building must seem fitted to the purpose they are to serve: to support the weight of the roof.

So important did Alison consider this concept that he restates the general theory in a variety of significant contexts. Most noteworthy, perhaps, is his realization that as various elements of an architectural whole are placed together, they influence one another in so many ways that our perception of beauty depends upon the degree to which each element is integrated into the building as a whole. Alison writes:

A plain stone, for instance, set upon its end, has no proportion further than for the purpose of stability. If it appears firm, it has all the proportions we desire or demand; and its form may be varied in a thousand ways, without interfering with our sense of its Proportion. Place a Column, or any other weight, upon this stone; immediately another Proportion is demanded, *viz.* its Proportion to the support of this weight. The Form supported, however, has no Proportion further than that which is necessary for its stability, or for continuing it in its situation. It may be more or less beautiful in point of Form, from other considerations, but not upon account of its Proportion. Above this, again, place an additional body: immediately the intermediate Form demands a new Proportion, *viz.* to the weight it supports; and the first part, or the Base, demands also another Proportion, in consideration of the additional weight which is thus imposed upon it.<sup>20</sup>

A certain proportion is demanded among the various parts, one which is relative to the function to be served. "The parts are beautiful or pleasing, just as they answer to this demand; and where the parts are few, and experiments easy, it seems not difficult, at last, to arrive at that perfect Proportion which satisfies the Eye, as sufficient for the purposes of support and stability."<sup>21</sup>

Developing his idea even more specifically, Alison points out that the primary relation to be observed in a building intended for human habitation is that between the walls and the roof. Thus, if the walls are of sufficient height so as to appear both stable and capable of supporting the roof, and if they are sufficiently close together so as to appear able to bear its weight, we call the building properly proportioned. But if the walls are so high or so far apart as to appear unstable or unequal to their task of support, the building seems insecure and we call it badly proportioned. The same principle applies as well to the rooms within the house, for too high interior walls seem insufficient to support the roof; too low walls give the appearance of unnecessary and unusual weight resting upon them. The length of the room is equally dependent upon the laws of proportion. A room that is too long will displease the eye since by the laws of perspective, the weight of the roof "seems to increase as it retires from the Eye."<sup>22</sup> The appearance of stability—the fitness of the structural members—determines the beauty of the building.

<sup>20</sup> *Essays on Taste*, II, 153-154.

<sup>21</sup> *Essays on Taste*, II, 154.

<sup>22</sup> *Essays on Taste*, II, 138-139, 168-170.



Indeed, Alison even argues that our knowledge of the structural frame of the building affects our perception of beauty. He believes we will tolerate too great length in a room more easily than too great breadth, because of "our knowledge that the Beams which support the roof are laid latitudinally, and our consequent belief that the difference of length makes no difference with regard to the sufficiency of support." Should we be shown, however, that the beams were laid lengthwise, we would, conversely, be less willing to tolerate such length.

Change . . . in any apartment, this disposition of the beams; let the Spectator perceive that they are placed according to the length, and not, as usual, according to the breadth of the room; and . . . no greater length will be permitted without pain, than that which is expressive of perfect sufficiency in the beams for the support of the roof.<sup>23</sup>

To change the structure merely throws the critical relation into a new dimension. No matter which way the beams may run, they must not span so great a space as to appear too weak to support the roof. They must seem strong enough to bear its weight.

This principle of apparent strength was, of course, the basis for Greenough's criticism of a proposed Washington monument, consisting of "an obelisk rising out of a low circular building whose exterior presents a Greek colonnade of the Doric order." Greenough objected to the proposed monument on two grounds. He believed it to be an unhappy attempt to amalgamate diverse and irreconcilable types of architecture. And more important, he saw in the monument a violation of the cardinal principle of the appearance of strength. The fundamental quality of the obelisk is "mass and weight," that of the colonnade, "combination and harmony." To place them together as the designer intended would put

the complex, subdivided, comparatively light Greek structure . . . as a basis, a foundation. The Egyptian mass of stone rises above it. When this arrangement is stated, I must think that its palpable absurdity is demonstrated. It may be urged that those weaker and more slender columns veil a massive foundation within them. We had guessed this already, because a miracle alone could otherwise sustain the weight. The *pillars* hide the *strength* of the structure, hence their impertinence as an architectural feature.<sup>24</sup>

To translate the concept back into Alison's terms, the principle of fitness was violated by the proposed monument.

Greenough develops the idea further. The monument appears to him like "a colossus of brass with feet of clay." The Greek colonnade appears insufficient to support the weight that lies above it and the cardinal law of structure is thus violated. "That buildings, in rising from the earth, be broad and sim-

<sup>23</sup> *Essays on Taste*, II, 180-181.

<sup>24</sup> *Form and Function*, 23-24.

ple at their bases, that they grow lighter not only in fact but in expression as they ascend, is a principle established. The laws of gravitation are at the root of this axiom. The spire obeys it. The obelisk is its simplest expression."<sup>25</sup> Greenough reiterates the concept in most specific terms, that both "in fact" and "in expression" the stability of the structure must be apparent to the observer. If the appearance is false, as in the proposed monument, the observer will reject the building. Should it appear unstable, it can never be anything but aesthetically unsatisfactory. Should the true relation be apparent through the non-functional ornamentation, he will reject the forms as not fitting or appropriate to the end to be served. From either view the building is an aesthetic failure. Clearly, Greenough is in perfect agreement with the principles laid down in Alison's work.

On the basis of this evidence, it seems certain that at the very least there are remarkable parallels between the views of the two men. Philosophically, both were associationists and subscribed to a relative theory of beauty, one which sees that quality not as inherent within the object, but as ascribed to the object as a result of the observer's perception of an intellectual relation. Both consistently maintained this view and were willing to follow it to the logical extreme of seeing beauty in those functional elements of an object which commonly excite the emotions of terror or horror. In asserting their opinions, moreover, both use similar, natural examples. In addition, both subscribed to a functional theory of architecture which has as its basis the need for the appearance of strength in any aesthetically pleasing building. All other considerations of beauty are completely subordinate, for without this appearance, the building must necessarily be an aesthetic failure. To be sure the evidence is not so conclusive that we can point to Alison as a direct source of Greenough's ideas. We do know, however, that it is highly possible that Greenough was acquainted with Alison's work. And the specific examples themselves seem to suggest the probability that he was indeed familiar with his fundamental theories.

<sup>25</sup> *Form and Function*, 24-25.

#### **Addenda on Annual Meeting**

In reporting the session on Prints and Drawings at the New York meeting of CAA, held on January 29, 1960, the names of two speakers were omitted from the program: *An Introduction to the Drawings of George Romney*, Patricia Milne Henderson, Folger Shakespeare Library and *Gleizes and Pascal*, Daniel Robbins, National Gallery of Art.

## EAKINS AS FUNCTIONALIST

Lawrence E. Scanlon

In nineteenth-century America the concept of function was appealed to as a significant criterion in many areas of cultural activity. The story of American proficiency in designing tools and machinery has become legendary: in all the major trade fairs European visitors acknowledged the functional excellence of native products. For Louis Sullivan, as is almost too familiar to bear restating, function became the next thing to an ultimate value: "It is the pervading law of all things organic, and inorganic, of all things physical and metaphysical, of all things human and all things superhuman, of all true manifestations of the head, of the heart, of the soul, that the life is recognizable in its expression, that form ever follows function. This is the law."<sup>1</sup>

Function appears less emphatically but equally central in the pragmatic philosophies of Charles S. Peirce and William James. The former, generally credited with the founding of pragmatism, restricted his system to the clarification of intellectual concepts and words, the full meanings of which one finds in the way they function in experience. Thought acts, according to Peirce, to produce "habits of action." "Consequently, the most perfect account of a concept that words can convey will consist in the description of the habit which that concept is calculated to produce. But how otherwise can a habit be described than by a description of the kind of action to which it gives rise, with the specification of the conditions and of the motive."<sup>2</sup> More concerned with truth than with meaning, James nevertheless retains function as a basic principle in his brand of pragmatism. "... pragmatism gets her general notion of truth as something essentially bound up with the way in which one moment in our experience may lead us towards other moments which it will be worth while to have been led to. Primarily, and on the common-sense level, the truth of a state of mind means this function of *a leading that is worth while*."<sup>3</sup> On the basis of these statements by Sullivan, Peirce, and James, one may designate as an important attitude in their period that one which finds significant value in the relationship between the way a thing works and the purpose to which it works.

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<sup>1</sup> "The Tall Office Building Artistically Considered," *Kindergarten Chats and Other Writings*, ed. Isabel Athey (New York, 1955), p. 208.

<sup>2</sup> *The Collected Papers of Charles Sanders Peirce*, ed. Charles Hartshorne and Paul Weiss (Cambridge, Mass., 1934), V, 342.

<sup>3</sup> *Pragmatism and Four Essays from The Meaning of Truth* (New York, 1955), p. 135.



Fig. 1. Eakins, *Max Schmitt in a Single Scull*, Metropolitan Museum of Art, New York.

The most important American painter in this period, Thomas Eakins, would seem on the surface at least to have little use for such an attitude. Because of his preoccupation with the everyday activities of man, Eakins has occasionally been regarded as a "mere realist," *i.e.*, a painter who copies down on canvas only what he sees without passing it through the catalytic processes of the imagination. In view of this criticism let us look at a representative example of his work. The early (1871) *Max Schmitt in a Single Scull* (fig. 1) shows Schmitt, a friend of Eakins, resting on his oars in the Schuylkill River. In the middleground the painter himself pulls hard on a scull against a background of bridges and a high embankment. Tension is established on the representational level between the figure in the foreground at rest, and the one in the middleground apparently moving. For pure representation the tension would cease at this point, because nature does not voluntarily participate in the activities of man. One may pursue the tension on the structural level, however, looking for emphasis and reemphasis of the alternation of rest and movement represented by the static and moving scullers. The sense of rest achieved in Schmitt is implicit in the masses of bridges, the solid shape of the embankment at the right, and in the unbroken plane of the water. And yet the reflections from the surface of the water also initiate a feeling of restlessness or movement based on the middleground figure. The images of the fore-

ground sculler, scull, and oars tend to change their shapes, even if ever so slightly, when reflected in the plane of the river. The same kind of change Eakins created in the left of the painting with the water images of the trees and flowers, and especially the W-shaped log on the brink of the river. Significantly enough, the impasto rendering of this section of flowers increases the distortion in the water image.

Eakins has an equally important function for the bridges in the background. Between these masses and the foreground group of figure and scull, he sets up a complex interplay. Both masses are stationary, although the pressures of strain and span are understood in the bridges. But the interplay between the lines of the two groups expresses a sense of change since the lines in the foreground are picked up and modified in the background. The horizontal of the nearer bridge, for example, modifies the long line of the scull. The vertical line of Schmitt's back and the curve of his head appear again and again in the arches and piers of the bridges. Perhaps the most complicated interplay is between the oarlocks and the trusses of the bridge's center span.

Eakins works, it would appear, organically: setting up first a central motif—as here rest and movement—he then admits to his design only elements which can effectively function as contributory to this motif. Thus function itself takes on added meaning when viewed in terms of the organic, the function here being the way the basic parts like line, color, mass, *etc.*, work together and their relationship to the over-all design. These parts seem to be thought of principally for their effectiveness in expressing the central idea. Even the representational elements in the painting are made in this way to serve a purely formal function which one would not suspect if he accepted Eakins' reputations as a realistic painter at its face value.

But one may complain that this functional adaptation of materials is the mark of most great painters, before Eakins' time and since. Eakins' commitment to function, however, is further illustrated by his characteristic approach to portraiture. The portrait of Mrs. William D. Frishmuth presents this collector of musical instruments, seated in the middleground of the painting surrounded by some of her instruments with a *viola da gamba* across her knees. Eakins' two most famous portraits reproduce Dr. Samuel D. Gross and Dr. David H. Agnew at their work as surgeon-lecturers. In this connection Lloyd Goodrich remarks, "To him [Eakins] a man's work was an essential part of him, and he liked to show his people in their everyday occupations. Dr. Gross and Dr. Agnew appeared not in the elegance of academic robes, like Sargent's *Four Doctors*, but in the operating amphitheatre, scalpel in hand, talking to their students."<sup>4</sup> In *The Concert Singer* Weda Cook, who wrote music to Whitman's "O Captain, My Captain," is represented on the stage,

<sup>4</sup> "An Eakins Exhibition," *Magazine of Art*, XXXII (November, 1939), 619.

Fig. 2. G. P. A. Healy, *Orestes Brownson*, Museum of Fine Arts, Boston.



hands joined, and mouth opened wide in song, at her feet a bouquet of flowers and in the left-hand corner at the bottom, the hand and baton of the conductor. A person who donated a collection of musical instruments to the Pennsylvania Academy of Fine Arts, two of the nation's leading surgeons, a concert singer—these people were doers and to Eakins' way of thinking had to be painted functioning at their particular professions. An open mouth does not lend itself to pretty portraiture, but evidently the painter believed that to know a person was to know what he did. It was not enough for Eakins to make merely an ingratiating likeness: man was more than a being—he was a doer. Whoever the man was, he had a function in life and Eakins felt that this function should tell in the portrait.

To examine this aspect of function in Eakins' portraiture more closely, it will be useful to compare his work to that of one of the most famous portrait-painters of the preceding generation. In the Boston Museum of Fine Arts, hanging almost side by side, are G. P. A. Healy's *Orestes Brownson* (fig. 2) and Eakins' *The Dean's Roll Call* (fig. 3). Brownson, brilliant editor and Catholic writer of the middle period of the nineteenth century, is presented by Healy sitting in an armchair staring fixedly at the spectator. The eyes of the portrait in fact have that annoying device taken over by modern advertising of following the spectator all round the room. At the time he sat for Healy, Brownson was sixty years old with, one would suppose, the



wrinkles peculiar to that age. But Healy smooths out the wrinkles of the face and substitutes visible brush strokes for flesh on the hand. To the left of Brownson on the floor stand a number of nondescript books which can convey only the vaguest of connotations. The spectator has thus no way of knowing that this is any but a kindly, full-bearded old man, comfortably seated in an armchair. No hint of Brownson as the doer that history assures us he indefatigably was. Healy depicted him as a being indistinguishable from the countless other beings in the world. Whatever effect might have been possible even under these conditions is marred by the rupture of esthetic distance resulting from the staring, following eyes.

To the left of *Orestes Brownson* hangs Eakins' portrait of Professor James W. Holland, dean of the Jefferson Medical College, the portrait entitled *The Dean's Roll Call*. Attired in the robes of a doctor of medicine, Holland is portrayed calling the roll of candidates for degrees. He is an individual performing his job, so his eyes look, not naively at the spectator, but in the direction of the people whose names he calls. Like the later Rembrandt, seldom does Eakins have his sitters stare straight out of the canvas at the viewer. Eakins is able to sustain esthetic distance by representing his people preoccupied with their work and eyes fixed on some aspect of it. The focus is kept in the canvas and the painting's integrity as a work of art firmly maintained. Furthermore Holland's appearance testifies to the painstaking nature of his task: his eyes are red and the wrinkles stand out on forehead and hands. The light falling full on the right side of his face reveals his intense concern for what he is doing. He looks frankly quite weary from his labors. Small wonder many of Eakins' sitters refused portraits after they were completed. The painter was over-conscientious in showing the all too human aspects of his individuals. Instead of smoothing out the ordinary, human lines and idealizing the work, he caught the person, not just smiling benignly or sitting sedately, but engrossed in some aspect of his characteristic function.

Thus in addition to maintaining a functional attitude towards his materials, Eakins rooted his portraiture firmly along the same lines. There is reason to believe that he even used the concept of function thematically.

A group of his paintings have in common a gallery or audience in the background watching a figure or group of figures doing something in the foreground. For convenience we may call these pictures theater or gallery paintings and include *The Gross Clinic*, *The Agnew Clinic*, *Taking the Count, Salutar*, *Between Rounds*, and the portrait of Professor William Smith Forbes. We might also include *The Concert Singer* in the group since an audience is understood in this painting as well. For a painter to have used this device at least six times and in two of his most important works, the clinic paintings, is an indication that the device had some significant, perhaps symbolic, meaning for him beyond mere convenience. And it is too little a convenient device





Fig. 3. Eakins, *The Dean's Roll Call*, Museum of Fine Arts, Boston.

for an exacting worker like Eakins. The analysis of one of these gallery paintings may yield the signification of the device.



Fig. 4. Eakins, *Between Rounds*, Philadelphia Museum of Art.

In *Between Rounds* (fig. 4) Eakins represents a prize ring in which a boxer rests on a stool between rounds of the fight. His two handlers work over him, while in the foreground the timekeeper sits at a table. The background is composed of a number of gallery tiers before which stands a policeman. Compositionally, the passive plane of the gallery has a rather tenuous rela-

tionship to the plane of action, the ring. The latter plane, an almost completely delimited volume—as are the planes of action in the other gallery paintings—is constructed mainly out of hard horizontal and vertical lines. The policeman at left, standing between the two planes, serves to emphasize their division. Only the lines of the upright supports—the ring post and the gallery pillars—tie the two planes together structurally, the back of the fighter forming the hypotenuse of an ideal triangle. Here the connection between the two planes ends. For the hard lines of the ring contrast sharply with the gently curving lines of the gallery, and the light in the painting moving from right to left, dramatically illuminates the fighter's glistening body, at the same time obscuring the gallery figures. And although the fighter appears to be at rest, between rounds, the tensions Eakins creates among the lines of the foreground and middle ground imply a degree of action impossible to the gallery. By the skillful variation of the basic motif, the triangle, and the parallel lines, the artist indicates the symbolic importance of the planes in front of the gallery: these are the planes of action. We have then an essentially passive group watching an important, active, living figure. The import of the main figure's situation is vividly pointed up by the timekeeper in the foreground.

One should also be aware of the microcosmic overtones of the gallery motif: Eakins apparently intends to symbolize the whole world in a microcosmic audience. Silently the audience watches a doer—be he clinician or prize fighter—which they themselves at the moment at least are not. We saw in the portraits the importance of the doer to Eakins. In the gallery paintings the doers stand in bright illumination; the passive audiences sit subordinated, obscured, watching, learning perhaps. The painter in this way shows his preference for the active functioning individual whom he consistently represents in his portraiture, while casting into gloom those who only sit statically by.

Even though the functional emphasis in Eakins' has not been commented on before, its existence should not be entirely surprising given the general nature of the American character. As early as the first permanent settlements in New England the meaningfulness of the idea of function was beginning to make itself felt. In order to carve an existence out of the wilderness, the first colonists could not afford for a moment to ignore utilitarian concerns, and the theocratic communities of the Puritans always exhibited an organizational pattern based on the most practical needs. Lewis Mumford seizes on a basic distinction in Puritan communal life when he writes, "The inequality in size and shape of plots shows always that attention was paid to the function the land was to perform, rather than to the mere possession of property."<sup>5</sup> The tendency to think of land in terms of a dynamic process (function) instead of abstract principle (possession) established a precedent for many later developments. Of these Eakins' work is easily one of the most sophisticated.

<sup>5</sup> *Sticks and Stones* (New York, 1955), p. 22.

### THREE POEMS

Alexandra Grilikhes

## MELANCHOLIA

### After Dürer

low delight of sorrow  
Blooms. The seasons,  
subject to the will;  
Watch her. She will light

From Spring, blood-full  
to the yellow gall of summer,  
fair so fair it dies  
a rare damp flower of the phoenix year.  
*Melancholia*

Shifts here  
lightly to the lemon Autumn  
leaning dark, mourning autumn, lingering  
on the plum. Color bitters. Nerve-  
stuporing, the north winds singing  
plaintive in the deepened year, turning  
Bitter winter-black for good, gall of winter  
presses  
all four humours  
to their quarters  
at the turning  
of the year. Leonine, she sits  
with head in arms, a patroness  
who dogs us in our madness; maid-  
carpenter of mood.

low delight of season's sorrow  
blooms us; watch her. She will  
move from darkness into light.



Albrecht Dürer, *Melancholia*, 1, Engraving, 1514.



Aquamanile bronze, German XII. C. (above)



The Bell Player Capital, Abbey Church, Cluny.

## BRONZE AQUAMANILE

*Malignance and purity; the coin holds both.  
Organic swell of monetary sheen, the green  
Patina, experience. Making it, they tried  
To spell the alkali of years. Before, a  
Single wall of bricks; before that, Time.*

*They fired wishes in the hollowed ground,  
Filling it again with soil, covering their spite,  
Pity, effort, Art in earth,*

*Lay smouldering, while they  
Fed pyres until the dusk. Ancient  
Ancient nightwhile, the needed temperature  
Was named, and shuddering, they dragged it  
Forth, made it live, sought  
The sweating curve of fear, of love, cooling  
In their hands. It was a thing now,*

*Part of them, a part towards home, within  
The rising forest welling round wet with black  
And sound, their brooded crouching knees.*

*Today it works in light, the honest lion-shape.  
The eye splits time: we read it in our hands,  
Hold the bronze that casts its virtue  
Now with us. Behind; the single wall  
Of stone, the hollow earth, naked with art;  
The rawest patina of time held still.*

## THE TWELVETONES OF PLAINCHANT

(for Frances G. Godwin)

*Twelve centuries; a day rose,  
pressed the song from stone.  
The Cluny Cloister a dark  
sweetbread, satin flowered,  
Summer savory. Wormwood, lissome*

*in the wind became it like  
a garland, sending roots  
between the honeycombing cells.  
A radiating chapel like a hill*

*protected those carved plainchant  
tones like fecund seeds within  
the side. And they, the twelve  
tones postured magic in their plaques.  
Before music learned grief*

*Ear became eye, welled  
in simple twelve, broad monophonic  
deep, the swelling center  
quelling motion in one voice. Think*

*of the roads of pilgrimage  
vineforming, rich with wish.  
Then figures carved within, some  
bent, turned, mirroring  
the double-transsept birth. Now  
all is gone, except the tone made stone.*



## THE ART OF PHOTOGRAPHY IN COLLEGE TEACHING

Van Deren Coke

### I

The appearance in September, 1959, of the newly revised textbook, *Art Through the Ages*, marks the first time that a general art history survey text includes a separate chapter on the history of photography as an art. By applying art historical treatment to photography, the text makes the art history survey student more aware of the medium as an art form and thus more capable of greater understanding of the interrelationships between this nineteenth century manifestation of the industrial revolution and the other visual arts. It is true that the history of photography has been offered in advanced courses by Beaumont Newhall in the art departments of the University of Rochester and the Rochester Institute of Technology and by Henry Smith in the Department of Fine Arts, Indiana University. These courses, however, have been directed to a small, rather specialized group of students. The inclusion of the photography chapter in the revision of Miss Gardner's text by Yale University's art history department, which is designed for use by large groups of lower division students, would seem to imply that this medium has at last received its cue to come on stage academically with the other visual arts. A further implication can be drawn; that is, the necessity for institutions which are training young scholars to include study in the history of photography along with the more traditional means of visual expression. This is not a new suggestion for in 1944, Nancy

Newhall, then acting director of the Photography Department of the Museum of Modern Art, pointed out in this same journal the fruitfulness of this area of investigation in her article, "The Need for Research in Photography." As scholars investigate the many early photographs which are preserved and the relevant bibliographical material, they will find a fertile field for applying art historical methodology to build a corpus of scholarship which will bridge the great gaps in photographic history which now exist despite the relatively recent development of the medium. Some progress is being made in the area but more students of the field are badly needed. This is certainly a challenge for future art historians.

The teaching of the practice of photography, unlike its historical aspect, has been carried on at the college level for over a hundred years. Recognizing that Fox Talbot's invention represented one of the educational needs of the time, the University of London introduced the teaching of photography into the curriculum as early as 1856. In our own country, the first formal instruction in picture making with a camera was offered at the Stuyvesant Institute of New York City. The process demonstrated was that of the daguerreotype and the instructor, D. W. Seager. This event took place just forty-five days after the first public demonstration of Louis Daguerre's and Nicéphore Niepce's invention which was held in Paris on August 19, 1839. The speed with which this information traveled indicated the tremendous interest in the new process whereby the long known camera obscura device was made more useful by the process which retained the image seen on the ground glass in a permanently preserved picture.

Throughout the nineteenth century the

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various methods of photography were taught in a rather informal manner. In old newspapers of the last century one can frequently find advertisements which offer a variety of services such as, professor so and so will take your likeness, instruct you in the art of photography or sell you camera equipment. The emphasis was largely centered on the technical aspect of the new processes. This was also the usual pattern of development when colleges and universities began to include photography in their course offerings in the chemistry, journalism, and audio-visual departments.

Probably the first instruction connected with a major American university, which combined the creative aspect with technical knowledge, was begun soon after the turn of the century at Teachers College, Columbia University. Alfred Stieglitz, the man considered by many to be the father of modern photography as well as godfather to much of modern art in America, had been asked to serve as the instructor in a course of photography as part of the fine arts program at Columbia. Stieglitz, who was a natural choice even at this early date due to the many innovations he had inaugurated in his superb creative work, felt he could not take the position himself due to other commitments. He recommended Clarence H. White, Sr., a friend and associate in the formation of the Photo-Secession Movement of 1902. This recommendation meant that the revolt against the pseudo-impressionistic in photography would be represented in the new teaching venture, for White was one of a group of men who were beginning to see that photography must depend on its own unique capabilities rather than follow the lead of painting. White accepted the appointment and began in 1906 his program of combining instruction in photography with emphasis on the creative possibilities of the medium. In 1914, White established the Clarence H. White School of Photography in New York. His associates were Max Weber, the painter, and another photographer, Paul L. Anderson. White continued to teach at Columbia and in 1917, due to expansion pressures as the result

of World War I, the university courses were moved to White's well equipped specialized school until the conflict ended. In 1925, Clarence White died. The school continued under the direction of Mrs. White but the contact with Columbia lapsed. In 1931, Clarence White, Jr., now head of the Department of Photography at Ohio University, joined the school and in 1940 the connection with Columbia University was resumed. However, with the graduation of the class of 1942, the school was closed.

Another important teacher who helped form a number of outstanding photographers in this country was Lazlo Moholy-Nagy, who first used photography in his graphic courses at the Bauhaus in Germany. This important Hungarian artist once said, "The illiterate of the future is no longer the man unable to read or write, but he who does not know how to handle a camera." When he came to this country and began teaching in 1937, he included photography in his program as a means of extending the experiences of his students. From this emphasis photography profited from such schools of formalist painting as Dutch Neo-Plasticism, Russian Suprematism, and international Constructivism. Out of this background has grown the outstanding photography courses at the Institute of Design of Illinois Institute of Technology. The emphasis on the experimental to discover new ways of seeing and understanding our world has resulted in an interest in such devices as montage, photograms, negative prints, and multiple exposures, as well as a fine regard for the more conventional means of photography.

Since 1945, a number of art departments have added or elaborated their course offerings in photography. Of these perhaps the most influential is the San Francisco School of Fine Arts where courses have been conducted by Ansel Adams, Minor White and their associates. Although not strictly a college or university, it is a degree granting institution and should be considered in this brief history due to the unique teaching methods developed there and the caliber of the students graduated. It is interesting to

note that this is the same school which also produced the abstract expressionist group of painters centered around Clyfford Still and Mark Rothko. Aided by the mature students just out of the armed forces and the support of the G.I. Bill, there was undeniably a most stimulating assembly of teachers and students at this West Coast school during the decade after the end of World War II. This program continues but their unique position no longer exists due to the proliferation of similar courses throughout the colleges and universities.

In another part of the country there was also developed an academic situation of great importance to photography. I refer to the Ohio University Master's degree program inaugurated in 1946. This was the first university to offer both a bachelor's and master's degree in photography and it is significant that this development is strongly oriented toward a combining of photography with such fields as art history or design which prepare the graduates for college teaching as well as work in other professional areas which make use of photography. In addition, the major photography courses at such universities as Minnesota, Indiana, Florida, California at Santa Barbara, and M.I.T. should also be mentioned as representative of a significant growth in this particular area of instruction in the fine arts.

## II

Work by some of the instructors of these schools was included in the exhibition *Photographs by Professors* held in January and February in New York at the Limelight Gallery. The reason for this particular show was pointed out in the catalogue by Lew Parrella, the Director of Exhibitions for the gallery. He said,

"This exhibition is arranged to celebrate the rapidly increasing interest in photography as taught in university design or fine arts programs. There are today at least thirty American colleges and universities which offer courses with emphasis on the creative possibilities of photography.

"The personal vision of the instruc-

tors represented here and others like them is guiding a new generation of image makers who will use the camera as their instrument of expression. These students will have the advantage of a broad curriculum which should produce graduates with a deeper understanding of this medium's place in art and society."

The work of the following photography instructors was shown in this exhibition: Lou Block of the University of Louisville, Allen Downs of the University of Minnesota, Walter Rosenblum of Brooklyn College, Aaron Siskind of the Institute of Design of Illinois Institute of Technology, Henry H. Smith of Indiana University, Minor White of Rochester Institute of Technology, and work of the author, who teaches at the University of Florida.

This exhibition illustrates a number of different approaches to the problem of artistic expression through photography. There are at least four different roads being traveled by serious creative photographers today. One might be described as social documentary work, where the meaning largely resides in the specific subject although the social implication is frequently universal. Block, Downs, and Rosenblum would generally be examples of this aspect. Secondly, there is the work in which the original subject is transformed largely or wholly into new meaning as seen in certain examples of the work of White and perhaps in some of mine. When the original subject retains only an incidental relationship to its appearance and is used to carry meaning by symbolism or metaphor, we have a third category. Siskind and sometimes White use this means in much of their work. The fourth group would be represented by Smith, who breaks with the camera users and is concerned with the creative combination of light and photo-sensitive papers. Thus, we see that a great many photographic techniques as well as viewpoints are being employed by this group of men who make the means of photography subservient to their individual modes of expression.

The need today is for photographers not only with the usual technical skills but



Lou Block, *Conversation, No. 1*.

with a knowledge of how these techniques can be understood and applied to aesthetic expression in its broadest sense.

In our time photography has become one of the most important means of communication. The level of the transmission of ideas through photography will depend in a large measure on the type and quality of training given the young photographer of the future. In addition to those students who combine an aptitude for drawing and painting with a feeling for photography there is a special group of students who will profit greatly by college level instruction in photography. Generally overlooked is the fact that within the scope of the fine arts there is a real opportunity to develop a means of using and extending the important communicative ideas of people who are not manually skilled in the traditional art forms but who have a high degree of aesthetic sensitivity. Photography transcends this limitation of hand. Many persons have been thwarted who wished to deal in visual images but who were limited in their ability to produce pictures at such

a level of competence as to fulfill their intentions. Photography can be their way of expression, the universities their place of incubation.

The following brief statements and the accompanying reproductions are intended to indicate something of the individual styles identified with the artists participating in the "*Photography by Professors*" exhibition.

#### Lou Block

Carrying on the tradition of the creative documentary work of the Farm Security Administration program of the 1930's, this man is an observer of life by means of the camera lens. His pictures in this exhibition indicate a strong identification with the idea of photography as the truthful reporter. His photography is candid by nature, but never self-consciously so. These expressions clearly indicate a concern for people and their accompanying ambience. Experiences made permanent without formula or artifice are an important aspect of



Allen Downs, *Burial of a Maid's Baby*, 1959.

photography for a creative explorer like Block.

Seeing and then making permanent a transient moment has challenged many photographers. By means of the unobtrusive 35mm camera, an instant of revelation can be grasped. This aspect of the medium of photography is one of its unique capacities. Despite the speed of execution of many of these pictures, it is significant how often they work abstractly as forms, both in the objects of primary interest as well as the out-of-focus backgrounds. This may well reflect Block's years of experience as a painter as well as a photographer.

The quality of life, of presence, is distinctive and equated with honesty. Block uses his camera to record a public we all see, but in so doing he isolates a private world. Fleeting moments, which reveal a crack in the facade behind which we all

hide, are revealed. Without viciousness he lays bare the intimate person with his significance of gesture and mood.

We are not, nor is the subject, conscious of the camera in action. Yet the compressed placing of figures close to the picture plane, often cut off below the chest, gives one a strange feeling of being immediately present, but not an actual part of the scene. Realism in the manner of Zola communicates experiences which reflect life without embellishment, without artifice and even without purpose.

#### Allen Downs

Downs says, "I attempt to record a little of the mystery and the magic that occurs now and then in our everyday experience." He has been working recently with "experimental" films, in addition to his still





Walter Rosenblum, *Haitian Woman, Croix des Missions, Haiti, 1959.*

picture production. Last year he made some of the pictures included in this selection while visiting in Mexico. He feels they represent his current attitude toward photography as a means of expressive communication.

There are today many tourist-like pictures of areas where western cultural patterns have not completely destroyed the unusual quality of the people and their way of life. Mexico and especially the Indians of that region have been the subject for a type of photograph which has largely lost its meaning, due to shallow thinking and the use of visual clichés. Paul Strand, the master of Walter Rosenblum, is probably the best example of a photographer who looked upon these people as subjects for photography, without any thought of quaintness or the exotic. His approach was to picture the Mexicans

as sensitive individuals who reflected their fine heritage and special environment. The fact that they wore different clothing and had little concern for antiseptic surrounding was not of particular interest. For instance, sleeping children with flies crawling over their faces or men sleeping huddled in crumbling doorways are not peculiar in Mexico. The development of a child or man as an individual within the context of his surroundings is a worthy subject for the creative photographer. This was Strand's aim.

Downs carried on this type of documentary photography, adding his own facet of observation. He pictures the universal joy of children at play, adults at work, and in perhaps his most successful image, shows a burial scene where the grieving women stand monumentally huddled together, while their men perform the act of

interment. The universal sadness at a loss of a loved one is reflected in the attitude of the figures, which raises this photograph out of any specific cultural pattern and conveys a sensitive feeling for life and death, marked by such simple memorial ceremonies.

#### **Walter Rosenblum**

One of the most difficult but fruitful aims in any art is the combining of form and content in proper proportion. This is Rosenblum's principal concern as it relates to the means peculiar to photography. Primarily dealing with people in relation to their natural setting, his statements have an individual and collective order of organization, which gives them an aesthetic value beyond the specific subject matter treated. His use of what might be termed a classic style of underlying design in no way detracts from the warmth of these revelations. His work parallels nature but always makes us conscious of the intellect through which his pictures were made possible.

An interest in the possibilities of mass visual communication without the limitation of commercial consideration is the challenge in a major portion of Rosenblum's work. The censorship often imposed by mass media thinking has restricted to a large degree the publication of much of this work in today's "tranquilized" society. He understands the true social possibilities of photography as an answer to language and class barriers.

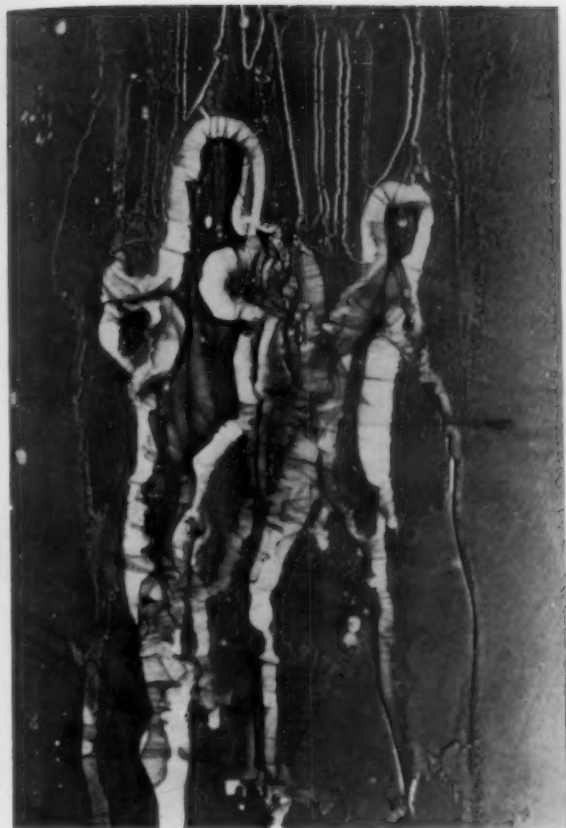
Whether dealing with subjects of exotic interest, such as the pictures he recently made in Haiti, or the children of his native New York, he is above all else a humanist, an image maker with a strong social consciousness. Continuing the tradition begun by such men as Jacob Riis, the late nineteenth century photographer of New York slum conditions, and Louis Hine, who worked with the camera to make the public aware of child labor abuses, Rosenblum seems to strive to break through the surface of society and reveal the truth underlying. He has expanded the content of his

pictures by making sensitive use of the unique capacity of photography for rendering minute details in a long range of rich tones from black to white. These elements, in conjunction with a strong sense for rational order, have produced a major group of images with a notable harmony of intent and execution. Dealing as he does with man or implications of man, it is the depth and intensity of his ideas which subtly command our attention to be aware of the conditions he illuminates.

#### **Aaron Siskind**

Master of the world of found fragments, which in their existing context are meaningless, Siskind reveals through his camera and a selective eye how to make such trivia significant by isolation and alteration. He recognizes that these changes are possible only through the photographic process which abstracts these images. Often related to certain aspects of contemporary painting in attitude, these pictures are a contribution to the understanding of the possibilities inherent in photography as an expressive art form for the unfettered imagination.

Siskind represents one solution to photography's search for a way to transcend its capacity for easily recognized reproductions of the external world around us. Beginning in the late 1940's, this photographer began showing at the Egan Gallery in New York a group of pictures which were a new departure in intention. Dealing with the meaningful possibilities of recording the effect of erosion, whether by man or nature, upon various materials was his aim. These motifs as subjects for the artist allow for an amazing enlargement of the repertoire of photography. Normal scale and space are destroyed at the discretion of the photographer. Light is often used as a transforming agent. Siskind has created a style sometimes plastic, sometimes calligraphic, which is in fact a pursuit of meaningful shapes and textures related to the external if only as distorted echoes. His work has more to do with ideas closer to psychology than any of the other image



Henry Holmes Smith,  
*Mother and Son*, 1951.  
Black and white print by  
refracted light.

makers who are often equated with him.

The picture reproduced on the cover shows a small black rock held between the crushing weight of two larger masses. If we can accept the idea that this represents the small against the large, whether man or nature, we see further substantiation of this concept by noting the confinement of the small black form within the totally enclosed white area, despite its varying shape, which at first appears to offer possible exits. But there is no escape. Many of Siskind's pictures can bear this type of analysis; others are more personal and difficult to grasp but have nevertheless a surprising capacity to excite each beholder's imagination.

It is significant that in February the Martha Jackson Gallery in New York exhibited a selection of Siskind's pictures. This is the first instance in recent years that a gallery identified with the avant-garde in painting has shown the work of a contemporary photographer.

#### Henry Holmes Smith

Exploration into the process of the multiple-color dye-transfer photograph to develop abstract form statements has occupied Smith for a number of years. In his black and white work he uses a shadow-graph principle, similar in some ways to the cliché-verre work of Corot and the Barbi-



Minor White, *Kitchen at 72 North Union.*

zon painters in France. By exposing a glass plate covered with syrupy liquid to light sensitive paper, he takes advantage of the shapes made by various degrees of light refraction caused by the uneven thickness of the liquid. A new visual world is revealed by this method; a world totally unseen by the artist before the image appears as the result of the photographic developing process.

Based on his early association with Moholy-Nagy at the Chicago Institute of Design, Smith has continued to be a developer of form as the primary means of expression in his pictures. Since he is largely interested in his own work with non-camera photography, he is not limited by optical considerations and can devote

his attention to drawing out of the light sensitive printing paper the ultimate in tonal ranges possible with this material. His work in color, the only non-monochromatic pictures in this exhibition, is closely related to his black and white pictures. His colors are keyed by rich crimsons and magenta dye tones which are closely identified with color photography.

The influence of expressionism from painting is evident in the combining of flat forms with an agitated linear structure, which frequently build up to suggestions of man as an anguished and fractured being. It is interesting to note the relationship of his pictures to many recently seen in "The New Images of Man" exhibition at the Museum of Modern Art, and to



Van Deren Coke, *Three Men in a Boat*, 1959.

realize that Smith's work predates these paintings by a number of years.

#### Minor White

Poetic mysticism pervades White's work but his commitment to an attitude of responsibility for the entire make-up of the photographic image is of the most concrete order. He thus challenges those less totally committed who aspire to use photography as an expressive vehicle. A seriousness of intent is revealed in his striving for the generation of new symbols, as well as new ways to communicate with signs which have a heritage from the past.

Natural forms as symbolizing man's ideas, drives and aspirations are not new in the work of White, as we know from seeing the pictures of his spiritual master, Edward Weston. He has, however, made a very personal use of this type of subject

matter, which is to him only a starting place for projecting his meanings. Photographed in such a way as to excite the viewer's deepest responses, the forms may be immediately recognized as to their intended meanings, but more often the revelation depends on bringing together bits of references, both within the picture and within the observer. To achieve the impact he wishes to convey, White deals often with the almost non-recognizable as the camera is made to alter the obvious appearance of the world around us. The staccato forms frequently read "danger" without any apparent specific connotation.

It is by expressive abstract formal arrangement that his admonitions are communicated. The degree of nuance in his meaning depends on an attitude toward such basic drives as sex. Whether the imagery is overtly or covertly evocative in this direction often depends on the burden of



fear of the subject by the viewer. Many of the forms and symbols are frank in their meaning; others maintain a life which is ambiguous in its connotation. This concern with sex is of a rather simple and direct nature, and coupled with a feeling for the fantastic, often generates a surreal impression. His clearcut sincerity lifts this work out of the range of eroticism and establishes a viewpoint that is personal, but at the same time has a heritage from the art of the past from the Greeks to Bosch to Miro.

#### Van Deren Coke

*(The following critical appreciation of the author's photography is taken from the catalogue foreword of an exhibition of his work in 1958, written by Clinton Adams, University of Florida.—Ed.)*

"... Van Deren Coke's early prints ... reveal quite directly his admiration for the pioneers of American photography: Paul Strand, Edward Weston and Ansel Adams in particular. ...

The work of these past five years reveals a growing awareness of the ideas which are central to modern art, an awareness expressed not through a dependence upon the forms of the painter but rather through means that are at once personal and totally photographic. ...

It is in their conceptual origin that Coke's photographs find their closest relationship to the forms of modern painting. Visual ideas begin to dominate entire series of photographs, notably the exceptional "white series" of 1954-1955 in which small black figures are isolated in white space with powerful tensions between positive and negative, between near and far. At other times exploitation of texture, light and reflection have become central concerns. But to view Coke's photographs in terms of their technical mastery and formal qualities alone would be to miss much of their significance. This significance lies as well in the increasing effectiveness with which Coke has employed a language of poetic metaphor and symbolic reference.

Frequently in the juxtaposition of the real and the unreal, in the lost and discovered forms, the image challenges our normal view of reality itself and provides a surreal vision both new and pointed. In this there is a value comparable to that created by the introduction of *trompe l'oeil* elements in cubist collage. Familiar forms become strange, disoriented, and a quality of foreboding ensues, a quality made more immediate by an iconography of abandonment and death: umbrellas and monuments, broken toys and fallen petals, desolate streets and lonely figures. These qualities are often echoed in the sensitive portraits which constitute an important part of the exhibition."

#### A Note on Limelight

In May 1954 Helen Gee established Limelight. Her concern for "creative photography" was combined with awareness that "serious photographers" needed a place where they could exhibit their work and reach an interested audience.

Few journals of photography here or abroad correspond in any important degree to those that deal with other contemporary arts. This lack makes galleries such as Limelight most important to photography.

The muddling of an art form with its commercial or avocational applications may be only a minor misfortune, but the accompanying neglect of those whose work falls in neither of the above classes is to be deplored. Current interest among the colleges and universities may develop a better audience for photography.

In the six years since its founding, Limelight has held fifty exhibitions, most of them one-man shows. Among the distinguished exhibitors represented have been: Berenice Abbott, Ansel Adams, Eugene Atget, Edouard Boubat, Esther Bubley, Wynn Bullock, Imogen Cunningham, Elliot Erwitt, Izis, L. Moholy-Nagy, Arnold Newman, Eliot Porter, David Seymour, W. Eugene Smith, Alfred Stieglitz, Dan Weiner, Sabine Weiss and Minor White.

## THE PH.D FOR THE CREATIVE ARTIST

The twenty-third annual meeting of the Midwest College Art Conference, held in October 1959 at the University of Wisconsin, devoted its opening session to a panel discussion on the topic "The Ph.D. for the Creative Artist—Pro and Con." I was asked to organize the panel and to moderate the discussion. I was fortunate in obtaining the participation of three speakers who approached the problem from very different points of view. Dr. Manuel Barkan spoke as a representative of one of the few institutions which is actively engaged in the Ph.D. program for creative artists. Dr. Louis Hoover spoke as the head of an art department in a university which has a policy of placing great emphasis on the doctor's degree in the appointment and advancement of staff members. Dean Kenneth Hudson spoke as the director of an art school which pays no attention to academic degrees for its staff, and which has been distinguished for the strength of the creative work of its staff members.

I made no attempt, in the pre-convention period, to assign topics to the three speakers, but I sent them a list of questions which I felt were frequently raised by the problem. While not all of these questions were brought up by the speakers, I reproduce them here as a possible basis for further discussion:

Has the Ph.D. in creative art been instituted because of administrative demands for the degree, or because of the need for advanced training at this level for the teacher?

Does the Ph.D. program attract and produce the kind of creative personality we would like to have engaged in college teaching?

How does the holder of this degree fit in with other staff members who do not have it?

Should there be other ways in which college and university administrations evaluate professional accomplishments

rather than by the earning of advanced degrees?

Should there be more common standards in the various M.F.A. programs, with an attempt to convince university administrations that this should be considered a terminal degree for teachers of creative art?

Why are there apparently great differences between policies about appointment, tenure, and advancement at various institutions in relationship to the Ph.D.?

What is the character of the various creative Ph.D. programs now being carried on? How many are there? How are candidates accepted for them? What standards of accomplishment are established?

What historical studies and research experience should be expected of the student in such programs?

What experience has your institution had with such a program, and with the appointment of people holding it?

Should a doctorate in creative art be called a Ph.D., or should it be called something else (like the D.M.A. in the field of performing musicians)?

Is the Doctor of Education degree of the Ph.D. in Art Education being used by teachers of creative art, and, if so, should it?

Can success in creative fields be measured in objective ways?

The three statements aroused much interest, and led to lively discussion from the floor. As a result of this, at the final meeting of the conference the following resolution was adopted:

The MIDWEST COLLEGE ART CONFERENCE recommends that the M.F.A. or equivalent degree be considered the terminal degree for teachers of studio courses, and believes that the Ph.D. or other doctoral degrees are not appropriate ways of measuring success in crea-

tive fields. The Conference deplores the tendency which has developed in some institutions of higher learning to assume that the Ph.D. is an equally valid degree in all disciplines, and believes that it should not be required of teachers of studio courses for purposes of:

1. Appointment to staff positions,
2. Promotion to higher academic rank,
3. Appointment to tenure positions.

The MIDWEST COLLEGE ART CONFERENCE believes that creative artists should be judged primarily upon the quality of their work and the character of their teaching, and that there may be individual cases where experiences and competence outside of the usual academic channels should be considered in the fullest sense the equivalent of the successful completion of degree programs.

The resolution was later approved by the membership of the College Art Association at its meeting in New York in January 1960.

The three papers from the meeting at Madison are published here, as significant documents in an important discussion.

ALLEN S. WELLER  
*University of Illinois*

### I

As a professor in one of the few universities which offers doctoral level study in the studio fields, I could undertake to describe to you some aspects of the Ph.D. programs in painting, sculpture, and ceramics at The Ohio State University. However, I would rather prefer to comment on just a few of the broad issues that seem important and, I dare say, should not be overlooked in any discussion of the question "The Ph.D. for the Creative Artist—Pro and Con."

This is not entirely a new topic for discussion. In fact, it was one of the alive questions considered at the meeting of the Mid-West Section of the College Art Association just two years ago. And yet, it continues to merit further discussion because it continues to require sober consideration. The Ph.D. for the practicing

artist—and I hope you don't mind my referring to him as the "practicing" artist rather than the "creative" artist because in my view the artist is of necessity creative, and creativity is not solely the prerogative of the artist—is a rather new phenomenon. As such, this question can neither be met with romantic notions about the training of artists, nor can it be seen through stereotyped conceptions of the pattern of doctoral programs of study. Doctoral study for the practicing artist is a new phenomenon because both the presence of artists on university campuses along with the serious study in the practice of art in universities are relatively new phenomena. The question before us, therefore, requires consideration from fresh perspectives.

During the last decade or two many artists have moved into the universities as teachers. Our own mid-western universities have been among the encouraging leaders in bringing the artists into the universities, and I think happily so.

This movement of artists into our universities has been accompanied by many problems. Some of these pertain to the artists as creators, and others to their function as teachers. Many of our better universities are already providing the artists who are engaged in teaching with both time and space in which to carry on their own creative efforts. Their productivity as artists is beginning to be recognized as their proper form of "research" and on a par with the studies and publications by the academic scholars. As teachers, the artists have had to face the discipline of communicating their ideas to their students. In doing so, they have exerted their efforts to develop the kind of artistic environments within the universities in which students can really experience the problems and processes of learning to work artists. In general, the artists in the universities are facing the problem of developing a proper, respected, and productive role for themselves within the culture of the academic communities.

Highly competent artists have accepted

this challenge and are meeting the task of carrying on their own creative work, while they educate others to become artists within the environment of liberal studies which comprise the university. They are meeting the task of creating sensibly balanced programs of study which exploit some wise interplay between learning through non-discursive and direct studio experience, accompanied by learning through the discursive analytical studies that go on in other branches of a university.

Many artists are finding it possible to make of their universities reasonably congenial places in which to work as artists and to teach art. As a result, many universities are becoming among the most potent forces for infusing some of the substance and value of the arts into American higher education, and hence into American life and culture. These developments are not without reward to the artists, and I would assume that the artists want to and will indeed remain in the universities. What is more, I assume that the artists' continued presence in the universities through work and teaching will further influence the very fabric of the university communities themselves. It might even be reasonable to conclude from these developments that artists need the universities, and universities in turn need the artists. Artists are partaking of some of the traditions of the university, and at the same time they are transforming many of them.

Among the university traditions are the levels and stratification of study—bachelors, masters and doctors, with the doctorate being reserved for the highest level of study in a particular field. As the teaching of art in universities has become more firmly established, and as it has grown in quality through the work of artists as teachers, many good schools have developed sound baccalaureate programs for study in the practice of art. These programs not only have and continue to provide a healthy concentration in the studio disciplines, but they have also been producing serious students who choose to

pursue their work toward higher levels.

In response to such a need, and within the traditions of the university, many of our fine university art schools have developed the facilities and programs for sound study at the masters level. Now, the graduate students from these very same schools are the ones who are seeking more advanced study at the highest university level—the doctorate. I believe that this is not only a good development but a natural one. It reflects the fact that study in the practice of art has achieved its legitimate role within the university. Studio practice for the creation of art is taking its proper place alongside other fields of activity and learning in the university communities. To argue against the doctorate for the study of artistic practice seems to me in effect to depreciate the image and stature that the practice of art has begun to win for itself in the university arena.

To question the wisdom of doctoral study in the practice of art would ultimately lead to the questioning of the teaching of art in a university at all. None of us, I think, would doubt the wisdom of a sound undergraduate program, and very few if any doubt the value of graduate study at the masters level. Why then should people who are deeply concerned about education in art argue about the pros and cons of doctoral study in the studio fields? To be sure, there are differences in the maturity of students at the various academic levels. And there are further differences in the degrees of independence these various students need and should have if they are to pursue their serious creative efforts. Could it be then that doubt about the wisdom of doctoral study in the practice of art stems from the possible content such programs might include? Could it be that such doubts stem from the ways in which doctoral programs might be conducted? Could it be that these doubts stem from the conventional content and form of most Ph.D. programs?

In spite of some of the critical differences between undergraduate and grad-

uate study in art, a good many of the basic educational problems pertain to both levels, and they are almost identical in nature. Fundamentally, the teaching of the studio disciplines requires concentration in and dedication to the studio experience. When a program of instruction achieves such concentration the focus is on the studio experience. Analytical studies are developed with strength and in depth, but in relation to the studio activities. Such conditions are being achieved at the bachelors, and the masters levels, and they can be achieved at the doctoral level as well.

There are some serious questions that could be raised about the particular appropriateness of the Ph.D. degree itself for advanced study in the studio fields. There are those who feel that conventional conceptions of the Ph.D. do not lend themselves to the special requirements for intense involvement in the study of the practice of art. Some feel that a more professionalized doctorate in the fine arts or in the performing arts would be more fitting. But surely, such questions do not detract from the need and value of doctoral level study in art if the university art schools are going to pursue the educational roles they have assumed.

I, therefore, arrive at the simple conclusion that discussion of the pros and cons of Ph.D. study in the studio fields really raises many irrelevant issues. The important questions pertain to the possible content and forms of a doctoral program of study. What ought to be the doctoral degree for study in studio practice? What ought to be the nature of the balance and interplay between involvement in studio activities and attention to analytical studies in such a degree program? If our energies were directed toward such questions, we could achieve infinitely greater clarity. These are the kinds of questions we ought to be talking about.

MANUEL BARKAN

*The Ohio State University*

## II

Doctoral studies in the creative arts have not been common in the past, and many believe that such studies are not normal to the fullest development of highly gifted artists. Top producing painters, sculptors, composers, technical directors in the theatre, and choreographers of the dance do not necessarily benefit by the various disciplines required for achieving the doctoral degree. In fact, if anything, the reverse may be true. Experience seems to indicate that doctorate requirements actually impede the progress of persons who aspire to high achievement and recognition as creative artists. Doctoral studies invariably include considerable work which is not pertinent to creative development, and the measurements used in evaluating doctoral studies have little to do with the recognition of aesthetic quality in creative production. The same time and effort might better be spent in individual artistic production and research, working under masters (usually not connected with a university) or in travel.

If this is true, why concern ourselves with the problem? Because many university salary schedules—particularly in our smaller institutions—are based entirely upon the accumulation of graduate credits. And in many cases, the earned doctorate degree is the only door to the ranks of Associate Professor and full Professorship and their accompanying salary ranges.

How does this fact affect the staffing of an Art Department?

There is no question that it is a limiting one which prevents many departments from employing artists known and recognized for their outstanding achievements. The students lose, the universities lose, and the artists lose.

There are perhaps 4 types of instructors which most departments hire—or would like to hire. Two of these present no particular problem. I refer to teachers of art history and art education. In these fields there are traditions of graduate study and advanced degrees which make it reasonable to require the doctorate. Furthermore,



there is no special problem in securing and retaining qualified teachers in these areas. However, university departments can not offer programs limited to these areas. Courses which involve creative production are the *core* of an art program. They provide opportunities for the most fundamental of artistic experiences. Courses and classes in art education and art history are essential to our institutions, but these studies are concerned respectively with the role of art in the growth and development of children and youth—and with an appreciation for an understanding of the artifacts and traditions of the past—rather than with the knowledge and skills involved in actually creating art.

Our universities would not tolerate a situation in the teaching of science which encouraged the employment of the most qualified teachers only in those courses concerned with the role of science in society or in the personal development of individuals, while discouraging the employment of the most qualified and competent teachers in those courses dealing with the basic laboratory experiences in science. Yet a parallel to this situation now exists in the teaching of art in many of our institutions of higher learning.

The other two types of teachers deal more specifically with the creation of art—such as painting, sculpture design, graphics, jewelry and ceramics. Let's refer to them as Instructor A and Instructor B.

Instructor A is the artist who has achieved national or international recognition through his own personal production.

Instructor B is the teacher who is not primarily a producer on a major scale, but has an unusual and unique ability to develop the individual student into a creative, producing artist and perhaps an artist-teacher. This instructor is a natural teacher and is a most valuable asset to the Art Department.

Instructor A may not be an exceptional teacher—but he plays an important role in the education of the art student. Assuming that he has his own studio on or near the campus, that he makes himself

and his studio available to art students so that they may get to know him as a person, to become familiar with his work, to see how he goes about producing a painting or a sculpture—this is a contribution of real significance to the young student. It is a stimulating and exciting experience which has great motivational value.

How does this man react to the mere thought of working toward an advanced degree? The question needs no answer. We have already been ushered out of his studio and the door has slammed in our face.

For Instructor B, however, it may be a different situation. He is probably more academically minded and he might even enjoy to some extent pursuing advanced studies—if he can find an institution which permits some degree of flexibility in its requirements. And while it does not necessarily follow—who knows—he might even be a better teacher for the experience. But perhaps it is well that we have no scientific means of measuring improvement of teaching following the awarding of a doctorate degree.

Of course, many institutions have never required the doctorate degree for advancement to the professorial rank. The list is formidable, but it includes Harvard, Yale, the State University of Iowa, the University of Wisconsin, Indiana University, the University of Illinois, and many others.

Some months ago a questionnaire was sent to a number of major university art departments across the nation. The questions dealt with problems relating to requirements for achieving the rank of professor as well as the emphasis placed upon earned doctorates in creative fields. Twenty-three departments responded as follows:

Question 1—In your university, do some persons have the rank of full professor without possessing the earned doctorate:

Yes—23

No—0

Question 2—Under your present regulations, could a person join your staff now and achieve the rank of full professor without getting the earned doctorate?

Yes—20

No—3

Question 3—What degree, if any, does your department regard as a terminal degree in the following areas of art:

Art Education

- 12 Institutions indicated the doctorate degree
- 4 Institutions indicated the masters degree
- 7 Institutions did not answer

Art History

- 17 Institutions indicated the doctorate degree
- 2 Institutions indicated the masters degree
- 4 Institutions did not answer

Studio Courses (Painting, sculpture, jewelry, and ceramics)

- 2 Institutions indicated the doctorate degree
- 15 Institutions indicated the masters degree
- 6 Institutions no degree or did not answer

In Illinois, the heads of art departments in all 6 of our state institutions have developed a pleasant and I think profitable habit of meeting together once or twice a year to discuss problems of mutual interest. One which has especially interested us has been the requirement of the doctorate for upper ranks and salaries in 4 of our 6 state institutions. We studied the problem at some length and finally presented to the joint council of presidents a recommendation which would provide that the earned doctorate be waived as a prerequisite to the ranks of Associate and full Professorship in the areas of creative art production. However, this would apply only to instructors whose productive achievements were sufficiently meritorious. The 6 University presidents

unanimously vetoed the idea—although 2 of the institutions represented already permitted this in their own universities. It was explained that such a plan was too difficult to administer—and it was hinted that those who already had the plan in action wished they didn't. I wonder. Does this sound like discrimination against the smaller universities?

It is, I believe, this type of pressure on smaller institutions which is responsible for the recent emphasis upon a need for doctorate degrees in creative art. In order to be promoted to the upper professional ranks and higher salary brackets, the art instructor is being forced to look for schools offering doctorate degrees. There is no alternative if he wants to maintain a decent standard of living. And even when he gets his degree and graduates to the so-called "higher salary bracket," he still won't live as well dollarwise as he would have during the depression years.

Professor Seymour Harris of Harvard recently pointed out that "In a generation, the college professor has lost 50 percent in economic status as compared to the average American." His real income (in 1930 dollars) declined 15 percent from 1930 to 1957, while the over-all average increased 75 percent. If his salary is doubled in the next 10 years, he will just get up to the present average, but by that time others will have realized new gains, keeping his status relatively inferior, though probably not, under the pressure of a growing shortage of teachers, so much so as at present.<sup>1</sup>

Yes, I think we are going to see more institutions offering doctorates in creative arts. And two factors are primarily responsible. College and university presidents of smaller institutions and their boards will provide adequate salaries only to those who have earned a doctorate degree. And strangely enough, even art teachers are determined to live somewhat comfortably

<sup>1</sup> *Illinois Business Review*, Vol. XVI, No. 8, Sept. 1955.

—even if the price means comprehensives and orals.

F. LOUIS HOOVER

*Illinois State Normal University*

### III

We who are present today are evidence of the acceptance of the creative arts and their practice into the academic families of our colleges and universities. The larger question may be whether this acceptance is as step-children or as fully qualified heirs of equal status. What credentials can we offer to support the position we desire and what is that position?

One concept of the position of the arts in the university—echoed frequently—suggests that higher education should now take on the responsibilities for initiating and subsidizing works of art creativity in precisely the same way it initiates and subsidizes works in research and scholarship in the sciences and liberal arts—that in the absence of other patrons, in the traditional sense, the colleges and universities must sustain and insure the continued development of the creative arts as equally essential elements in our culture. It points out that the sciences are relatively late-comers to academic respectability and that modern science did not really secure the implements for its systematic advance until it had found security as a recognized child deserving of support by the university. Thus, the university is seen as the logical successor to the Medicis—as the dominant patron of the arts which shall promote the arts as essential to the search for truth and enlightenment.

Whether or not this vision is widely shared, quite a few milestones along the path which may lead to this promised land have already been passed—most of them within our own life times. I need not review them—they are familiar to us all. But perhaps I should spell out two results, obvious though they be:

1. The center of art instruction has moved from the independent art school and private atelier to the studio-classrooms of colleges and universities. Even

the surviving independent art schools are losing their identities—a serious loss which I bemoan and lament—in seeking themselves to be colleges or college-affiliated.

2. Many—perhaps the majority—of our most promising young creative artists now look to college teaching as the means of themselves subsidizing their own creative practice—and with scarcely a thought toward any other means of pursuing their art. As you will see, I consider this a tragic outcome.

It is probably too late now to reverse these trends.

And they result, inevitably, in pressures toward conformity—particularly toward conforming to the conventions associated with academic respectability. The source of these pressures is easily identified. With the exception of a few major universities, where their schools of art are independently administered and are so firmly established as to permit that they determine their own policies, faculty appointments are either made by or are dependent upon the approval of administrators who have neither experience nor real knowledge of what constitutes the proper preparation of the art teacher. In the fields in which these administrators have their own greatest competence, the masters and doctors degrees are the accepted teaching and research credentials. It is only natural that they should look for—and even demand—such credentials from their art teachers as well. We must either reeducate these administrators or surrender to their demands.

Thirty or forty years ago, these pressures did not exist simply because there were few competent creative artists with degrees of any kind—a very effective frustration of any demands which would stress other than sheer artistic competence. But the employing administrator was painfully ill-at-ease in trying to evaluate artistic competence, so that he welcomed even the lowly Bachelor of Fine Arts degree as infinitely preferable to no degree, and for a time was content with it. When the University of Iowa, among other universities, began to campaign for its masters degree

program, I regretfully prophesied that it would be only a handful of years until this degree, once made available through candidates for teaching jobs, would become a minimum requirement for college art teaching. This has happened—and I think it is a bad thing, but by no means as serious as if this story were to be repeated at the level of the doctorate.

Many of our more professional art schools within the universities have successfully fought this pressure toward conformity within their own faculties even at the masters level—simply through insistence that they are competent to determine the qualifications of the effective art teacher quite irrespective of whether or not he holds degrees. At Washington University, those members of the faculty with masters degrees are a small minority and those with a bachelors—any bachelors—total less than one-third of the faculty. But all are extremely competent practicing creative artists. One of the great teachers to have served on our faculty—Philip Guston—was not even a high school graduate. We are not now offering a masters program, but this is only because we are yet unable to secure the kind of facilities and space we regard as essential to a good masters program. We will offer such a program in the future—on the general principle that if you can't lick 'em, join 'em—but when we do we will not hesitate to staff this program with a faculty completely lacking in degrees of any kind, if such a faculty seems to us to be the most effective group of teachers available to us. We will not offer a program at the doctorate level—and I shall view with suspicion any candidate for faculty appointment who presents a doctors degree in the creative area.

Why? How can I account for my attitude? Most importantly, I think, because I believe that the really creative young student-artist does not thrive long in the hot-house atmosphere of academia. The four years of under-graduate study?—yes. He probably urgently requires no more than his instructors can give him—if they are mature, experienced, and active as creative practitioners—and he does profit from the

broader educational influences of the college. The two additional years required for the masters?—questionable. If his undergraduate art studies have been skimpy—perhaps representing 2/3rds or less of his credits—yes. He is still an undergraduate in art, even though he may have been accepted as a masters candidate. If his undergraduate training has been adequate, there may yet be matters in which he can profit from direct instruction. But much will then depend upon the environment which the particular graduate school offers. If this environment is dominated by academic life, I say no. If it offers the richer human contacts of a diverse society, then perhaps yes.

But to add a probable three additional years, for a total of nine years, all under the domination of academic influences and restricted by the fact of his responsibility to and dependence upon a faculty or a series of faculties (and I don't care who the faculty), I say no emphatically as I can. This may be the way to create scholars, but when our artists start aping scholars and gentlemen, we are lost.

A justification may be given that the purpose of the program is to create teachers rather than artists. But when did we start looking for teachers rather than artists to teach art? What of the poor students who will be taught by teachers who are not artists?—for whatever else they may be, the graduates of these doctors programs will not be creative artists of acceptable competence—no gifted student will accept or survive such a regimen. His needs are quite different, as the whole tradition of the artist unquestionably demonstrates. True, the artist can benefit from a liberal education in depth, from philosophy and aesthetics, from a comprehensive knowledge of the history of art, and from learning and research of an intellectual order. But the artist is not *dependent* upon such learning. When he acquires it, it is acquired out of his long term experience and interests—most effectively through self-generated efforts—and because he has a natural aptitude and demand for such knowledge. Many of our greatest artists have lacked this aptitude. Many of our finest teachers do not share it. To require

that all or most of our teachers acquire such broader learning is absurd and self-defeating. But let me make a second prophecy: if any fair number of candidates for art teaching appointments appear carrying their doctors degrees, this degree will become a mandatory requirement for advancement in the colleges of our country in art just as surely as it now is in science or language or the history of art. May God forbid!

Let us be bluntly frank. The creative arts simply do not fit into academic patterns—they have to be pinched and pushed and shoved and distorted to be confined at all, through all kinds of arbitrary devices (including grades and credits)—and while this may not be deforming at the undergraduate level, the strictures upon free experience at more advanced levels become increasingly serious. Further, there just isn't enough to teach—enough that can be taught—to fully justify six years of an artist's life let alone nine of his best years for the development of his innate and deeply personal qualities. This higher development he must do for himself, as he alone may discover how, and the quicker he may stand on his own feet, out from under the shadow of teachers, the surer and deeper his development will be.

If it be argued that a doctoral program will not interfere with this necessarily unique personal development, then I ask, for heaven's sake, what is its justification? If it leaves untouched the essential creative ego of the student, what possible virtues can it offer to justify the time and effort it represents? Is it to be only a passport to advancement within a faculty, no matter what the cost?

Let us begin to debunk this matter of higher degrees for the creative artist. Let's start with our own top administrations, showing them how the very uniqueness of the creative arts is an enrichment to the academic world and should be cherished for the very fact that a different order of resources are represented. Demand that the academic dean stretch his imagination and challenge him to a recognition of values which cannot be symbolized by earned degrees. And then let's debunk the importance of higher degrees with our students—even

or even particularly with those who may look toward college and art school teaching. Let us acknowledge that there are other, and for some, better ways of preparing for teaching than further formal study even through the masters degree. And let's see to it that our faculty colleagues from other departments gain a respect for the artist in his own right—a respect which is not based on conformity to academic protocol. If we are to gain a secure place in the university family, let's gain it on our own terms, not through the sacrificing of our identity.

What then is the proper path for the more advanced development of the art student, if it is not by the route through higher degrees? I am sorry—I can't startle you with any new world-shaking proposals. I cannot improve upon what the young artist has always tended to do naturally, until we—with our system of materialistic pressures (always for his own good, of course)—began to interfere. Since the decline of the apprentice system, the young artist has had only two ways open to him—to turn to a teacher or to slug it out the hard way on his own—and let's not under-rate those who have been successfully self-taught. If he turns to more formal education, let's provide him with the most fundamental grounding possible—if in a program leading to the B. F. A. degree, with 90 to 100 semester hours in solid studio practice and as much general education as can be included without the sacrifice of creative competence. If he should choose, out of broader aptitudes, to allow more emphasis upon general education, let's extend his time at the undergraduate level—possibly to include both the A. B. degree and a fully qualifying B. F. A., probably requiring a total of six years for both. Let's stop watering down the B. F. A. in terms of objectives other than art competence and let's stop admitting to masters candidacy students who have not literally completed an undergraduate art experience.

If the B. F. A. has the meaning that it should, just about all that is readily teachable will have been mastered by the undergraduate student, so far as mastery in the class studio situation is possible for most



gifted students. Whether a masters program in addition is desirable is a question—to be answered only through intimate knowledge of the student and his further needs and capacities. Whatever the answer, there comes a time not later than with the completion of the M. F. A. when the quicker we can boot the student out of the academic hothouse the better for him.

What does he do then? He does what the gifted young artist has always done. He goes to a place where there are other artists, with whom he may associate as an equal (not as an academic inferior) and with whom he may share the mature problems of being an artist. Where there are fine museums and the opportunity to realize the meaning of art through his eyes, not through the filtering processes of analysis and scholarship. Let him live as he will, scrabbling for jobs as he must. Let him paint murals over bars, do welded shopping-center sculpture—or just plain welding as a holder of a union card—or venture into the rip-tide of the commercial arts. If the latter, perhaps he will learn that the dreaded abyss separating the arts is not as deep and fearful as he imagines and that bridges can healthily be built across it. Let him, if he must, run an elevator or drill press eight hours a day, paint five hours each night, and spend Sundays in the museum. But let him know people of all kinds and let him measure up to challenges and

responsibilities. If at the end of five years he is still an artist and is interested in teaching, I will welcome him to my faculty quicker than the holder of a doctorate. And he probably will have lived better materially than if he had struggled along on fellowships and assistantships and the other half-measures through which we insure graduate registrations. He will be a much superior creative artist, too.

I could go on—I wish there were more time. But let me just add that I believe our present practices are a disservice to our most able students, both present and future. We tend to spoon-feed them for four years, half-starve them with inadequate but tempting subsidies for two more years, while increasing their dependence upon the sheltering groves of academia—and now we consider extending these beneficences for additional years—and then we immediately induct them unweaned into teaching, perpetuating in their students all the distortions which are inevitable in such inbreeding.

This, I protest, is not the way creative artists and creative teachers of creative art are made. If the future destinies of art will rest with the universities, as the dominant patrons and initiators of art—as the Medicis of the 21st Century—we must be prepared to do better than this.

KENNETH E. HUDSON  
Washington University, St. Louis.

## AFTER TURNER

*Leaving harbor at dawn, the white sun  
Blurring silhouettes of cranes and masts,  
Rises explosively in waves of scumbled light,  
Sets fire to the water, scorching with umber  
Three ships which have a green reflection,  
Disintegrated, upon a closer analysis,  
To yellow and violet. Twenty-seven logs  
By actual count, and other flotsam  
Carelessly articulated on a bay,  
Focus around the lower foreground,  
Plunging the magnet-eye into a field of force.*

—Thomas B. Brumbaugh



## THE ROLE OF THE ARTIST-IN-RESIDENCE

*In a Small Liberal Arts College*

Franz Schulze

While on the one hand the fact that I bear the official title of artist-in-residence at Lake Forest College qualifies me to speak on this subject, on the other hand it may tend to render my judgments somewhat biased. To be sure, the individual who functions in that position ought to bring to its discussion a certain authority that no one else can. At the same time, he is after all partially judging and justifying himself and his right to be employed, and consequently his summary of the matter may not always be objective.

I think, therefore, that one of the temptations to guard against here is that of rationalization. I cannot guarantee that I have avoided this pitfall. About the advantages of such an appointment to him who has it, there is little doubt, little argument. It is virtually the only case in today's world in which the painter or sculptor is hired to paint or sculpt whatever and however he pleases, with little if any specific stipulation as to the character of the end product. In a time when fine art still rarely pays its own way, but yet in which the artist regards his personal stylistic freedom with an almost obsessive jealousy, the artist-in-residency is clearly attractive. While there are artists who still reject the idea of working in a college, who may perhaps regard its atmosphere as stifling and damaging rather than salutary, the experience in American schools of the past quarter century would indicate that artists by and large are content on the campus. The examples of men like Albers and Gropius, Warren, MacLeish, Frost, and Hindemith

come to mind. In the light of all this, it is easy to fabricate justifications which sound objective, but are in fact based on one's own wish to preserve his comfortable status. In fact, I think little need be said here to justify the job to the artist-employee and much more to justify the job to the college-employer.

I am speaking of the artist-in-residence in connection with the small liberal arts college, and I interpret that to mean a school which does not propose to train professional painters and sculptors, which may, if anything, place more emphasis on the historical and critical aspects of art than on studio practice. Any student at Lake Forest College who has visions of becoming a practicing artist first acquires a general liberal education with art as one of a number of disciplines, and bides his time, so to speak, until the graduate years before he undertakes intensive study in the studio. I conclude from this that in such a school the rationale behind the artist-in-residency is less a pedagogical one, which it may tend to be to a greater degree in a large university, where painting students may more or less observe the artist in action, listen to his critique sessions, watch the progress and metamorphosis of his work. In fact, too much student observation of the artist at work in a small liberal arts college, where the faculty of any department is also small, may be injurious. The student, in concentrating on only one artist at work, may tend to ape him excessively. (I'll return to this point later.) The best reason I can cite for the artist-in-residency is that it is a vital function of the school, not so much as a teaching institution, but rather as a place where knowledge is

*From a paper read at the Midwest College Art Conference, Madison, Wis., Oct. 9, 1959. Mr. Schulze teaches at Lake Forest College.*

sought and research undertaken. The artist-in-residence therefore is the humanities counterpart of the theoretical chemist or physicist.

In the case of the latter professions, American higher education has tarried much too long in according proper value to pure as opposed to applied research. But if we are finally awakening to the awful importance of such endeavor, I believe I needn't dwell at length, particularly with this audience, on a similar need among the humanities. Suffice it to say that in an age threatened not only by the violent but also the opulent possibilities of technology, the arts take on an urgency which makes their patronage a necessary rather than merely generous undertaking within our society. And since the universities have become the primary and most appropriate patrons of contemporary times, since they represent and can actively support enlightenment and creative research, it behooves them, wherever possible, to inaugurate, sustain, and/or broaden programs whereby the corpus of the humanities can grow as surely as the body of science. This I take to be the essential sense of the artist-in-residency in American liberal arts colleges.

Given, then, the reasonableness of employing artists to practice their art freely, as one employs scientists to engage in pure research, I wish to examine the role of both artist and college, in terms of the obligations which each has to the other. What does the college owe the artist? I would hold that it owes him creative freedom, professional respect, privacy, and confidence that he is pursuing his work with zeal and integrity. These may all amount to the same thing, and indeed this thing is all I can think of, beyond a decent salary, that the college owes him, except for such purely household matters as equipment and assistance costs, which are questions of individual practice rather than principle and needn't be discussed here. And while these obligations may sound rather obvious and platitudinous, they are no less true, and in fact require reassertion. The state university's reputation for occa-

sional queasy stands against such bodies as the state legislatures is fully known to have damaged the cause of scientific research as well as of artistic undertaking. But the private liberal arts college, in its delicate relation with private finance and public opinion, has also failed at times to be stalwart, even militant, on behalf of culture when the occasion called for it. If we cannot in full confidence count on our statesmen and legislators to protect and carry on the progress of the arts in America, and frankly, I think we cannot at the present, then it is up to the colleges to do so as much as they are able. That they should fail in this would be a kind of ultimate indictment of our society. I might add, moreover, that the small number of artists-in-residence in colleges in this country reflects to some extent the relatively limited regard (respect, confidence) in which the pure creation of art is still held. The obligations I have listed, therefore, can easily stand re-stating.

But what of the artist's obligations? It has been my experience at conferences, meetings, and symposia, that whenever the phrase "artist's obligations" is mentioned, an electricity often immediately fills the air. Artists will tolerate and more often delight to hear of the debt owed them by the public, the museum, the college, etc. But their gaze frequently wanders or their hackles frequently rise when the discussion gets around to the matter of obligations imposed on them.

Yet if one is to speak earnestly of the responsibility to the humanities on the part of the college and university, one presupposes that the arts and their practitioners are mature enough to warrant freedom and encouragement. The artist-in-residency may be treated as a necessary position in our higher institutions, but the very reason behind this, which we have already cited, is argument enough for a rather demanding set of obligations upon the artist.

To begin with, I think it quite proper to expect the artist-in-residence to be an intelligent and reasonably cultured type who is at least in sympathy with the liberal arts,

even if not deeply trained in them. The concept of the artist as a precious but illiterate oracle who is good in inverse proportion to the amount of disciplined education he has had, is a rather tired myth spawned by 19th century bohemianism, which we can afford to give up. It wasn't true of the old masters in general and it isn't true of the best contemporary artists. Further, I have observed artists on the staffs of liberal arts colleges who regarded the liberal arts as an impediment to their students rather than a boon. The best I can say for such an attitude is that it is not very sporting; the worst, that it represents a kind of intellectual xenophobia.

Moreover, I believe that the college has a right to expect the artist-in-residence to be a good artist—genuinely talented, expressive, and independent in point of view; neither academic nor a slave to the vogues of the galleries and art journals, and not a decorative *Kitsch* monger. And I believe these qualities can be judged, that colleges can find such artists if they wish to. The best artists are generally recognized, and the most reputable sources of such recognition can be determined and inquired of. Further, that the artist be industrious and diligent and not surrender to the safety and comfort of his job are obligations that virtually go without saying. However, in the light of present attitudes on tenure in universities, which it is not my intention to question here, these particular virtues are difficult to guarantee.

Finally, while I do not regard this as an obligation in the strictest sense, I think a case can be made for the benefit to be derived from the artist's participation in the intellectual community of the college. Particularly in the liberal arts school, the sustained exchange of views among the various disciplines is a vital activity in the kind of education such a school promotes. Providing he is not expected to perform as a mouthpiece, apologist, or information almanac, the artist has much to gain from this give and take, and would do well, I believe, to be a part of it.

Such obligations applied to the creative artist are neither excessive nor particularly new in the light of history. They, or duties similar to them, indeed often more stringent, have been imposed upon him in ages more golden than this one, by individuals or institutions which patronized him. I cannot readily picture painting and sculpture without either patronage or obligations to the patron, and I note that the greatest art has come from periods in which both were vigorous, though not stifling.

If an institution and an artist can agree on these responsibilities and carry them out, the contract can be of considerable value to contemporary culture in America. To the artist, as I have said, the advantage is nearly undisputed. The arts in turn stand to gain more good contributions by artists freed to devote their more or less undivided attention to their work. The colleges forward their mission as institutions of seeking and research. The students benefit from that special kind of teaching which comes simply from the presence of a mature professional carrying on his work in their midst. To the history of art major, the creative process, which in so many history courses is somehow distilled away through the text book, slide, and lecture method, is opened up, made more immediate and more apprehensible. For the painting student, assuming again the limitations I previously suggested with respect to the artist's privacy, the progress of the professional's own work is a source of learning which painters can best appreciate, who have learned more from paintings in museums than from formulas in the studio.

To the best of my knowledge, the artist-in-residency and positions akin to it are more frequently found in the large university than in the small liberal arts college. But the experience, as it has unfolded at Lake Forest, would indicate to me that such appointments have as much validity in a small school as in a large one. That the acceptance of this viewpoint will increase in the future is, I believe, a justifiable expectation.

## THE DECORATIVE ARTS: AN AESTHETIC STEPCHILD?

Robert A. von Neumann

The title is in the form of a question because I would like many people to find an answer. More modestly, I would like to have the question considered. It should provide thinking on many levels about what I feel is the obvious separation between the "Fine Arts" of Painting, Sculpture and Architecture, and the expressions called the "Decorative Arts." They are also called the "minor arts" or "crafts." Since I have positive feelings on the subject I would prefer the term Decorative Arts since the other two have various stigma due to current usage. The term "crafts" especially has an onus about which I would like to say more later.

The Decorative Arts, for the purposes of this commentary, include such media as, ceramics, stained glass, mosaic, silver and goldsmithing, enamelling and all other media which claim the function of the enrichment and decoration of our environment.

As an Artist-Craftsman, trained first as a fine artist in Painting and Graphics, and later moving toward working in precious metals, I am in a fair position to recognize the difference or similarities which exist within these two large categories.

The likeness between the two is so compelling that I have always been puzzled and sometimes shocked by the distances maintained on the professional level.

For those who have been aware of the situation in detail I will present a few examples which tend to define the "Stepchild" quality with which the Decorative Arts have recently been burdened.

Perhaps I am grossly mistaken but I do not think that an Artist-Craftsman has been represented as an integral member in

such organizations as the College Art Association. Perhaps no such person has actively tried to emphasize this before by loud-voiced demands, but neither have these organizations extended invitations in this direction as a matter of course. There probably would be no precedent for including this area even though it is represented in many College and University curricula.

I have noticed a good representation, through the years, of the comments of Art Historians, Aestheticians, College Art Educators, Painters and Sculptors, in about that chronological order, but never those of a Potter or Silversmith or Weaver in the publications of these organizations.

Now, if a sizeable and historically valid area of expression is ignored on *this* level, I would consider it professionally and even ethically well ignored. Why? Perhaps we can find out through additional questions later.

I have been in contact with the major art magazines throughout my life and find these to be another area in which the Decorative Arts are ignored.

I can honestly claim that I have never seen an example of contemporary ceramics, or silver, or fabric reproduced. The now quite major Decorative Arts competitions and exhibitions are seldom if ever reviewed or even included on the exhibition calendars printed by these magazines.

In a way the most unkind action is the occasional inclusion in something like *Art News* of an article on the purchase or analysis of an 18th century work in Silver-smithing or a piece of Chinese celadon. Has nothing of interest or quality or even excitement been done in these media since the arbitrary dates when pieces become antiques?

The few times that decorative arts have been included in exhibitions of painting and sculpture these shows have usually been municipal free-for-alls to which no

*From a paper read at the annual meeting of the College Art Association in Cleveland, January, 1959. The author teaches at the University of Illinois but is now in Japan.*

serious artist would give much attention. Not only are the decorative arts exhibitions ignored but it seems crafts themselves have no place next to the serious Fine Arts.

So much for the attitude of the trend makers.

And in the schools and universities? How do we fare?

If the institution has an Art Department, it has probably had, since its inception, a curriculum in painting, art history and sculpture. Perhaps in later years the fields of art education and design were added to round out the program of "preparing the professional artist."

In contrast to European art schools, which have long had decorative arts courses as integral offerings, most of our art departments have only added one or two of the media since World War II. Often one person was hired to teach the whole field. As usually happened this man had special desires to work in only one medium, which soon became strong, while the rest languished or remained in limbo. A surprising number of large colleges and universities, though quite strong on the Fine Arts level remain very incomplete in the Decorative Arts.

It is interesting, even revealing, that most academies and schools of art in Germany, for instance, have strong curricula in the decorative arts and that they receive as much emphasis and maintain an equal status with the fine arts.

Even in the technical schools, which might specialize in one or more of the crafts, one finds that the intellectual and imaginative development of the student receives as much emphasis as does the purely technical work.

A fairly typical technical school, the *Staatliche Zeichenakademie* in Hanau, has a curriculum which includes courses in figure drawing, still life, painting techniques, perspective, composition in drawing and painting, lettering and art history. The balance of work might be in goldsmithing or enamelling or one of the related fields in handling precious metals.

The aesthetic preparation is as good as any required by an American college but the value of the craft as an art form is unquestioned.

Many schools, realizing that the European tradition of apprenticeship still continues in force and that it often happens that the imaginative elements are slighted in apprenticeship training, have instituted programs for the practicing craftsman. In these programs he follows the same curriculum as does the fine artist—the idea being that the powers of selectivity, perception and imaginative development can be instilled, no matter at what level. And there the difference lies.

Perhaps the position of the Artist-Craftsman in the United States should be defined at this point. In so doing we might see more clearly why the situation can and should be changed.

First, why is the term "Craftsman" so unfortunate when applied to a man who is also an artist? Doesn't "Craftsman" generally refer to one who is skillful in the manipulation of materials, who has a fine sense of precision and care, and who can follow the most demanding directions with confidence and exactitude?

This man might be found in a laboratory making components for a satellite, he might be found making the dies for new auto models in Detroit, or he might be working on the master set of a new line of silverware.

Within this definition this man would never exercise his full imagination in his work, nor would he be an innovator seeking a personal idiom. He could never develop a very personal philosophy about the how and the why of what he is doing.

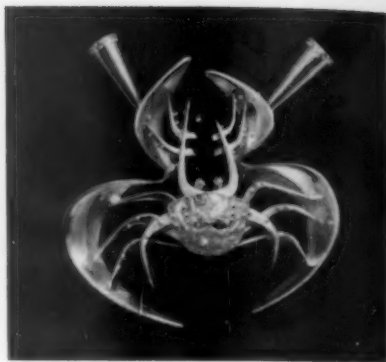
In a social sense this has its tragic qualities. In an aesthetic sense this man has been given a lower status than that of one whom we might call the "Self-owned" artist. Perhaps this is gross over-simplification—but so too are the value judgments of many Fine Artists when examining the crafts. However to compare or equate the "Craftsman"—technician just mentioned with the artist working in ceramics, or fabrics or metals is analogous to stating that the serious easel painter and the illustrator of any recent billboard advertising beer are aesthetic twins since both use paint and brush and color. There are hacks in every field and no more of them in the decorative arts than in any other.



I would not be exercising honesty if I were to ignore another type of "Craftsman," again in quotes! I refer to the piddling dilettantes who, in evergrowing hordes, create superficialities and perpetuate themselves through the agency of trinket kits designed for how-to-do-it mentalities. I believe these people exist and multiply as a result of a back-firing philosophy of countless art educators that the *practice* of an art form should become a part of every American's well-integrated existence. A fine ideal—but not to be achieved in this manner. Schools, adult courses, recreation programs, and more publications each year make it easier to do less and to understand less and to be satisfied with less. The motto seems to be: "Quality is not very important—mental health is all!" Thus we have thousands of men and women in the decorative arts who unerringly ignore the paragraph on design and perception and memorize avidly the ten chapters "how to make it, how to sell it and where to get the material!"

Such shallow standards receive no attention in the fine arts and deserve none in the decorative arts. Dilettantism, wherever found, can only be remedied through intelligent and selective education.

I recently attended the annual national conference of an organization for the Designer-Craftsman. It was in many ways a revealing and personally depressing experience. Among the speakers were highly respected artists in a number of visual media. What they said was often the result of much personal analysis and self-clarification. One could sense that these were people who had so much to say that words alone were an insufficient vehicle of expression. Of course their comments were accepted politely but with moderate and lack-luster response. Following, on the same program, were sessions on techniques of manufacture, time-material-cost relationships, pricing of work, publicity and self advertisement. Here the air became vibrant with the electricity of interest and response. Now, anyone with a non-existent creative ability could hold his own with the rest. It had nothing to do with art—it was business.



John Paul Miller: Pendant.

This desire to achieve superficially adequate results at no cost in time, efforts, or intellect is found in countless little weaver's guilds and potter's leagues throughout the country. The result is that element of quality inherent in a fine work, and evolved through a process of study and application, are not understood, not recognized, and worse still, considered "unrealistic" in our times.

Perhaps this "Craftsy" quality came about because there has been no generally accepted oracle of quality in the decorative arts in the museums, periodicals and schools of our time. How and where can the best work be seen? How and where does one find the important artists? Why are they the important artists? These are questions for which answers cannot be found as easily as they might in reference to painting or sculpture.

So far much of what I have said would indicate that the "crafts" deserve at best, "separate but equal facilities."

However I feel that the professionally weak aspects of the decorative arts are no more basic to the field than are the eclectic popularizations in much painting and sculpture. Certainly dilettantism and market-place aesthetics are not confined to the decorative arts. There are too many shallow "Sunday" painters working right through the week!

Perhaps the reasons for things being as they are lie in this direction?





Frederick Miller: Coffee Service, Sterling Silver and Ivory.

There were times when the painter and the sculptor gave way in prestige to the potter and the jeweller. More often they were on equal par as fellow artists or artisans. Cellini was no less admired by many of his contemporaries as a goldsmith than as a sculptor. During the Italian Renaissance it was a common occurrence of a young man or boy to start his professional life as a goldsmith's apprentice and to move from this to painting, sculpture or architecture.

Obviously the Industrial Revolution, with its resultant changing of standards and evaluations, was a factor in establishing the present separations within the arts. The changing quality of patronage resulted in a greater appreciation for the richness of *things* and less understanding of wealth in *emotions* or *ideas*. The painter became either a hack or a kind of recluse, adopting an armor of superiority over the craftsman who could, with his training as a manipulator of materials, better fit himself into the developing automation of the times. The sense of superiority was fed

further by the fact that the craftsman could more easily find a living in the work of his hands—true, often by catering to mediocrity. Perhaps the painter took payment in scorn and does so still when the reason is no longer valid.

In the United States today the fine and the decorative arts can logically find themselves on the same plane.

For example, how are painters trained today? The majority attend a college or university where they may work with men of status in the field. Many attend professional schools such as the School of the Art Institute of Chicago or the Art Students League. Though offering specialization in art they, as well as the colleges, require a basis of academic experience before a degree can be granted.

How is the artist-craftsman trained? In exactly the same manner! He has equally as much opportunity for practice and experience in his medium as does the painter or sculptor. He equips himself with the same elements of general education and aesthetic and historical background.



Peter Voulkos, Ceramic Pot from Ostend International Exhibition of Ceramics (1959).

Karl Martz, Group of Ceramics.

If we concede, and some may not, that the system of training fine artists is good and worthy of further development then we must also agree that the Artist-Craftsman—and the results of his efforts—can reflect equally good training and can be compared, praised or rejected by the same standards.

Since there is no real difference, and I am convinced that there is not, how can the artist—craftsman and his work be accepted on an equal footing with his fine art colleague?

I've already mentioned the periodicals. Without lowering what they wish to be highly critical standards they could give attention and space to individual artists, or to exhibitions of work in the decorative arts. They could use the same criteria for value they have so often used in sympathetic reviews of the works of 18th century craftsmen.

Schools, especially on the adult level,

should make every effort to give equal status in facilities, offerings and salaries to all the visual media, so that the student may discover for himself the similarities and equal demands in all art forms.

If one must justify the establishment of a college course or series of offerings by citing the successes of graduates and the positions and acclaim they receive, I will say that the serious artist-craftsman graduate can compete successfully with his painter or sculptor counterpart. In addition he can, with no compromise in his aesthetic beliefs, establish himself as a producing artist and live from the sale of his work. The university would not be cutting loose an academic cripple unsuited for coping with the realities of job competition.

The artist-craftsman fits well into the structure of our society. His work fulfills an ever more important function—the function of decoration or visual pleasure, if you will. Once again, in so doing, he interacts

with the fine artists whose work is also bought and admired for its unique place in the individual dwelling. He, in developing the object, need not give more attention to the particular needs of a specific buyer, if this be reprehensible, than does a painter while painting.

I am certainly no evangelist nor am I combative enough to make my opinion known to the multitude. Further, I don't

feel that the problem needs loud demands or cajolery. It needs expanded thinking and an initial acceptance.

I believe it to be high time that the artist-craftsman be elevated from the position of "second-class citizen" in the creative community and that he be judged by his worth, intelligence and sincerity as these may be reflected in his work. An artist by any other name can smell as sweet.

### The Ann Arbor Group

*Under the above title a number of artists, all associated with the University of Michigan as students, teachers or both, recently (November, 1959) exhibited their paintings at the Riverside Museum, New York. The preface to the exhibition catalogue, which we reprint below was written by the eminent biologist, Ralph W. Gerard of the University of Michigan. The exhibiting artists were: Anelli Arms, Edith Dines, J. E. L. Eldridge, John Goodyear, Douglas Huebler, Gerome Kamrowski, Irving Kaufman, Thomas Larkin, William Lewis, Albert Mullen, William Owsley, Albert Weber, Leonard Zamiska.*

I have just come from a meeting with eight dedicated artists. They, and several others of the Ann Arbor Group unable to be present, had hung samples of their work in a gallery just for my inspection; and they sat with my wife (an artist in words and music) and me and chatted about their creations and their creating. I, a hard-bitten experimental scientist committed to the rigorous, came with great misgivings to this private session of highly modern painters. All that I knew with certainty would be common to their work was the total absence of any representative pictorial quality. They had asked me to write some opening statement for their pending exhibits and, as I went to the rendezvous, I berated myself thoroughly for being seduced by their flattery and my curiosity into the untenable position of saying something meaningful in an area where I was totally unqualified.

That was several hours ago; I now realize why the group felt that a biologist might come to understand them. I asked the painters searching and often impertinent questions about their goals and procedures, their ideas and their work habits; and they answered, I know, with intense honesty. Some words meant different things to them and to me, but we soon strung semantic bridges over these chasms. Eventually we were communicating our separate experiences in creativity and, as I had long felt, the key experiences of the creative scientist and artist prove similar indeed.

The neurophysiologist recognizes two main types of components in the nervous system—those which act diffusely and are associated with mood or set or general alertness and attitude, and those which act discretely and are associated with content and patterns. The diffuse system influences the intensity of consciousness; the discrete one, what is present in it. Both are involved in all creativity; perhaps an important difference between the artist and the scientist is that mood weighs heavier with the former and patterned reason more with the latter.

The writer or composer or painter facing a blank white surface is oppressed by it and must "spoil" it, by a dash of color or appropriate written symbols, to make it his. Then the creator and the creation continue to interact. A composition grows as it is produced, just as ideas are formulated while being expounded, and as characters run away with their author. The creation thus "lives" and has its own embryology

and growth. Indeed, it seems as hard for an artistic parent to see his offspring as completed and allow it to go off on an independent life as it is for a biological parent to allow a grown child to find and follow its own path. The painting and the painter interact and grow together; it requires maturity to stop the interaction.

These artists paint from, but not to, reality. They observe and photograph and sketch entities in nature that are themselves dynamic—a shore line, eroding rocks, a fresh green shoot in early spring leaf-mold—but this awareness is then stored below consciousness and becomes the catalyst rather than the subject matter of their painting. The canvas is chosen, like as not, by some accident of availability or by practical considerations of transportation; and the goal, while sometimes possessing a dimly recognized title, as "Rock" or "Hill" or "Water" and, very rarely, beginning as a sketch, is mostly unknown. This virgin canvas awaits attack—dare one say impregnation?—by the ardent painter, who only knows that he must somehow satisfy the creative urge.

One man discovers that he always starts with an arch somewhere; another is distressed that his pictures always develop a cascading series of forms flowing down one edge; a third is horrified when his wife points out that there is a tripartite organization to all his paintings. Once started, the picture takes over. The painter is free to choose, at each stroke, only between a few alternatives; and of these the correct one seems intuitively certain. Kinesthetic feelings, of the rhythm of stroking, are often more important than are the visual clues of color and form. And so the painting grows; a horizontal form just will become vertical; a composition in blues insists on suggesting fog-shrouded ships on the sea.

The mood comes through, and the painting says something—something which must not be put in program notes. The language of painting must be read directly, without translation into that of words. At first

thought, this seems an extra burden, since we all know words; but perhaps it is really easier to understand than is written art, for the surface meaning of words may only obscure the deeper poetry that the writer is trying to convey.

And what has this to do with biology? These painters see their creations as entities; with structure and dynamics; with progress in time and development, but without fixed beginnings or end; with spatial patterns or rhythms, but not framed by a formal boundary—rather seen as through a keyhole or in a diorama extending past the visual field. The artist sees his painting, indeed, as a living growing organism. These men and women have unfettered creativity and—as all living things, which have unfettered their creativity of form and function and evolved wondrous and new organisms, without knowing whither they were bound—they are evolving new species of painting, to survive or fail by a selection process.

Well, these were some of the points raised in our discussion, and the reactions to them by my wife and myself. We had a fascinating evening with some young people (who nonetheless assured us that each had had many years of experience in painting and mostly, in teaching art), who were completely sincere and devoted, who had to paint as uncontrollably as feet tap to a march; who assured me, unnecessarily, that they were "not phonies." What the merits of the Ann Arbor Group may be on a scale of artistic worth, I have no idea. What, if any, attributes set their work apart from others, individually or collectively, I am not qualified even to guess. But I would trust my judgment of character and talent to say that here is a group of painters to be reckoned with; men and women with understanding and devotion and courage and an itch to paint that won't stay scratched. Something good is bound to come of it.

RALPH W. GERARD, M.D., Ph.D.  
*Ann Arbor, Michigan*

## ROOSEVELT UNIVERSITY

### *In the Chicago Auditorium Building*

*Lois Marie Fink*

Today in the massive and renowned Chicago Auditorium Building (fig. 1) the five thousand students and teachers of Roosevelt University work and study. We enter through the arched doorway on Michigan Avenue into the lobby where the grand stairway is still stately and the walls are enhanced with Sullivan's foliate designs. Reminiscences of the building's past and its creator are continually about us. At first the most impressive features are the overpowering ones: the huge granite blocks of the lower stories, the tremendous scagliola columns of the lobby, the long, long halls on the Congress Street side. Exquisite details are frequent discoveries: an elaborate archivolt behind a stack of texts in the book store, the graceful black lines of the iron staircase railing, the small stained glass window in a far corner of the library. Much has changed about the Auditorium Building and the people who enter since the first decades of glory. Rooms which were the lavish setting for notables of the day are now hosts to lectures and laboratory demonstrations. But the building is again filled with activity and purpose.

Centrally located in downtown Chicago, the Auditorium Building was the center of Chicago's cultural life for a half century. Dankmar Adler and Louis Sullivan designed the ten story structure with three separate parts: a hotel of 400 rooms along Michigan Avenue and the greater part of the Congress Street side, an area for stores and 136 offices on the Wabash Street side and the remainder of the Congress Street frontage, and an Auditorium Theater in the remaining space of the interior. Above the Congress Street entrance to the Theater

a tower was built housing hydraulic machinery for the elevator and stage equipment and also containing offices. The completion of the Building in 1890 made proud Chicago the site of one of the most magnificent hotels in the world, the patron of a theater with unsurpassed acoustics and stage equipment.

Roosevelt College had marked just two years beyond its charter day when in 1947 it moved into the building with the venerable past. Adapting the hotel and office sections to the needs of a school was not a difficult problem. Partitions were taken away to connect the two areas with continuous corridors on all floors. Offices and hotel rooms were turned into classrooms and administrative offices. The former hotel lounges became student lounges. Stacks of the library now occupy a three story section suspended on trusses over the Auditorium stage which originally was used on the tenth floor as kitchen, on the ninth as laundry, and on the eighth floor as baggage storage and dormitory for the hotel employees. The former tenth floor dining room became the reading room of the library. The most extensive changes of the conversion were those necessary for compliance with modern fire regulations. Closed stairways had to be built or adapted as all of the original stairways were open. Fireproof doors and an extinguishing system were installed. Before the building could be used for educational purposes, a half million dollars was spent for safety measures.

The entire building is now owned by Roosevelt. The school also occupies and uses the whole building except for the auditorium and several Wabash Street-level





Fig. 1. The Chicago Auditorium Building, masterpiece of Adler and Sullivan, which now houses Roosevelt University. The main facade looks east across Michigan Avenue and Grant Park toward Lake Michigan. The side facade with tower is on Congress Street. (The two equestrian statues in the foreground are by Mestrovic.) Photograph: Institute of Design.

areas which are stores. The tower is used at present only to house the mechanism for the freight elevator.

Officials of Roosevelt were sensitive to the uniqueness of the Auditorium Building from the first. Dr. Edward J. Sparling, president, has been one of the most enthusiastic supporters of a long-range program for restoration. Realization of such plans was impossible during the early years of ownership but the vision was not forgotten. The University appointed a committee of architects, museum directors and historians as consultants and advisors. In May of 1957 the Board of Trustees formally stated the intent:

In recognition of the obligation imposed upon us as custodians of one of the great artistic, architectural, and engineering achievements of the nineteenth century—the Auditorium Building, now housing Roosevelt University, and as a service to the community and the nation, we do hereby agree that to the best of our ability and resources we shall seek to preserve the basic structure and architectural and decorative features of the Auditorium Building as conceived and created by Louis Sullivan and Dankmar Adler; and to restore a number of significant areas in the

building as far as possible to their original state, commensurate, of course, with the use of the building for the educational purposes of this University.

Among the areas considered for eventual restoration were the Dining Room, the Banquet Hall, the Ladies' Parlor, and the Auditorium Theater. The former Dining Room, now the library reading room, was one of the most famed rooms of the building. On the tenth floor facing Michigan Avenue with many windows, the long spacious room is well adapted to the present use. Its structural beauty and decorative detail are still impressive even though the former stenciled designs, gold leaf mouldings, and mahogany wainscoting and columns are heavily covered with paint. The restoration of the Banquet Hall and the Ladies' Parlor has been accomplished. Restoring the Auditorium is still in the planning stage.

#### ***The Rudolph Ganz Recital Hall (The former Banquet Hall)***

There is every reason for believing that this Banqueting Hall is now and will continue to be for generations, a constant



fountain of inspiration to all who love art.

The truth of this assertion made in 1890 can be verified today in the former Banquet Hall as it has been restored by Crombie Taylor, the consulting architect of the University. Entered from the seventh floor on the Congress Street side, the room projects 120 feet over the Auditorium and is supported by iron trusses. There were two anterooms, a man's smoker on one side and a ladies' room on the other. The wainscoting in these rooms and in the Hall itself was of carefully matched birchwood, painstakingly selected from forests in Michigan over a period of four years. A stenciled design of roses was on the walls of the ladies' room. A portion of this design on canvas was found in storage in another part of the building, but it was not restored at this time. The anterooms were made into one large foyer to serve better the present purpose of a recital hall. The panelling of the ladies' room was carried throughout the foyer to unify the room. Three skylights with Sullivan-designed stained glass windows and iron gratings remain a part of this foyer.

The Banquet Hall was used as a banquet room and ballroom and had a musicians' gallery in the farther end. Rectangular in shape, each long side of the room is divided by seven lunettes between columns. Across the entry are three lunettes also separated by columns. Six deep cross beams and two longitudinal beams form the ceiling coffers which are decorated with a wide band of Sullivan's relief and with grill work also of his design. The gold leaf ceiling and mouldings, stenciled green and gold designs reflecting in the soft light of the Sullivan-designed chandeliers created a sumptuous effect for diners and dancers. In later years when the room was used as a Masonic Hall, a balcony was added in the rear. It seems likely that at this time the chandeliers were removed as they would have interfered with the view from the balcony.

A problem of the restoration was to uncover the stenciled designs on the walls which were hidden by many coats of paint. Blocks of plaster were removed, x-rayed

and examined by a paleontologist but no trace of the gold design was revealed. Trying another approach, Crombie Taylor carefully sandpapered for hours and hours through layers and layers of paint. Gradually the hidden design emerged. More blocks of plaster were sanded until the whole of each design was uncovered. From drawings of these original designs stencils were cut and used for redecorating the restored room. The pattern had eluded the x-ray because of the process of application. Gold had been applied over the entire area and the design was then painted over that. Thus the x-ray could not register the differences between the metal and the plaster because the entire surface was metallic.

One of the most striking features of the original hall remains intact in the restored room: the birch columns with carved capitals. These beautiful woods were not covered with paint, as is the case with so much of the woodwork throughout the building, but they were in very poor condition and had to be carefully refinished. When restoration work on the Banquet Hall began, Frank Lloyd Wright came to look at the room and to recall its original appearance. He said that both he and Sullivan had designed the capitals, that his are those which are more geometric in character, and Sullivan's are the freer designs. Wright was a young draftsman with the Adler and Sullivan firm when the Auditorium Building was built. These capitals, each one different, are wonderfully intricate and fascinating in workmanship as well as design. Even the soffits display distinctive sculptural beauty.

Stained glass windows, which were not designed by Sullivan, are recessed in lunettes between the columns. The soffits of the surrounding arches were richly decorated with gold relief and stenciled designs of gold and green. Just one arch has been completely restored. Its brilliance of gold with the rich tone of the wood and the delicate green of the spandrels manifest the loveliness which made the room so famous. The green of the spandrels is the same as the original color. Below the win-

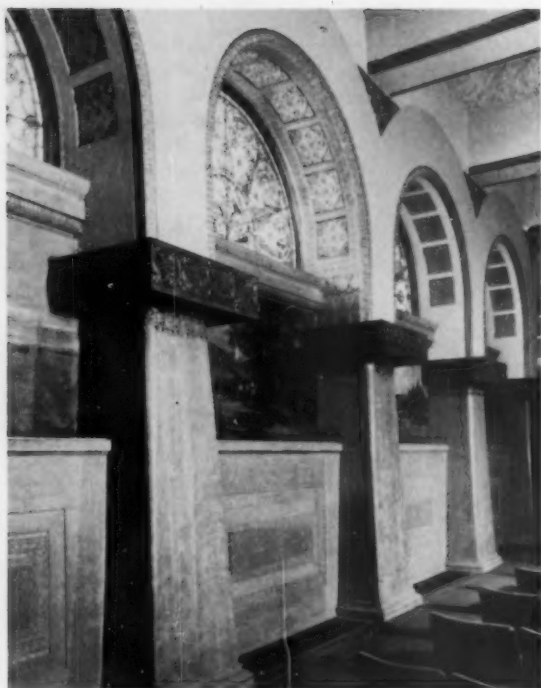


Fig. 2. Detail of restored Banquet Hall, now Rudolf Ganz Recital Hall.

dows are murals by a French artist, Fleury, which were not in place when the room was first completed but were added within a couple of years. Originally these areas had gold and green stenciled designs by Sullivan. Unfortunately removal of the murals does not reveal the designs intact underneath. The designs were not restored at this time; the murals were cleaned. Sullivan's designs do appear below the entry windows and below two windows on each side of the room.

In the photograph (fig. 2) the completely restored arch is shown. The cream colored ceiling was originally gold leaf. A stenciled design in gold was on the vertical face of the beams. Another incomplete phase of the present room is the lack of the chandeliers. It is hoped that eventually complete restoration can be made. Mr. Taylor estimates that a completed restoration of the Hall would require another twenty-five to thirty thousand dollars.

Restoration of the Banquet Hall was made possible with \$75,000 in funds given by the friends of Rudolph Ganz, in whose honor the Hall was dedicated in February, 1957. Dr. Ganz is a renowned composer-pianist and is president-emeritus of the Chicago Musical College of Roosevelt University. With a stage and 225 seats the former Banquet Hall has become a beautiful setting for programs and recitals of the Musical College.

#### **The Louis Sullivan Room (The former Ladies' Parlor)**

Crombie Taylor made the restoration of this room also (fig. 3). The Ladies' Parlor of the Auditorium Hotel, a part of the Hotel lounges, was on the second floor in the corner area of Michigan Avenue and Congress Street. Before restoration began, the area was a part of a long space along the Congress Street side used as a student

Fig. 3. Restoration of former Ladies Parlour, now called Louis Sullivan Room.



lounge. The location of the former partition was first determined and a wall constructed so that the room is of the same dimensions as originally. The new wall is accurate even to the slight set-back of the upper portion. The new door was matched in wood and mill work to the original oak doorway present in the other wall.

The color of the walls of the Ladies' Parlor was known to be blue from description but the exact hue was impossible to ascertain. Directly over the blue a mahogany red had been painted and had stained the first color. The stenciled design on the walls was uncovered fairly easily with steel wool. The designs are stenciled in green on the top portion of the walls and in cream underneath the moulding. The ceiling is cream colored and the beam, directly in the middle of the ceiling, is the same blue as the walls.

The lady patrons of the Hotel stepped into the Parlor onto an Aubusson carpet,

which in those days cost a fortune (as it would today). The modern flooring is oak parquet. Antique Persian rugs complete the floor decor. The original four chandeliers in the Parlor were not designed by Sullivan. Their modern counterparts duplicate the originals as far as it was possible to do so. White Danish glass covers the bulbs, the globular section and tubes of the fixture are brass, and the other parts are blue. Two six-foot fireplaces had warmed the Parlor. The blue and gold fireplace in the present room is an exact copy of the fireplaces, designed by Sullivan, which were in other rooms of the Building. The Parlor fireplaces were not of his design. Among the furnishings of the Ladies' Parlor was a piano. The piano in the room today is of the same period, and the gold and blue upholstered furnishings are also restored pieces. The small marble tables and green chairs are modern.

Softening the eight long, narrow win-

dows of the room are lovely drapes with ball fringe matching in material and style their predecessors. The deep blue drapes against the lighter blue of the walls frame the most beautiful view from the Building: looking over Michigan Avenue and Grant Park towards the bright blue of Lake Michigan and sky.

The Louis Sullivan Room imparts a feeling of elegance and dignified leisure, qualities which are hardly to be found without resurrecting the past. The restored room was named in honor of its designer and dedicated in February, 1959. Restoration was financed by Morris Hirsch, a member of the Board of Trustees of Roosevelt University, as a memorial to his mother, Mrs. Rosette S. Lowenstein. The Sullivan Room now serves as a reception room and for special affairs of the University.

#### **The Auditorium Theater**

From the moment of its conception, the Auditorium Building had been determined by the Auditorium Theater. In the eighteen eighties Chicago's need of a large theater caused Ferdinand W. Peck, the author of the Auditorium project, to select Adler and Sullivan as architects. They had already demonstrated great ability in theater construction in temporary structures. Peck's contagious enthusiasm for the Auditorium Theater encouraged civic interest to the extent that the original budget for construction was increased and the building made larger, more complex and lavish than originally planned with materials and workmanship of the very best. The Auditorium Office Building and Hotel were added to the Theater plans for the purpose of making the venture a financial success. The name of the Auditorium Building appropriately designates its original and primary purpose.

Everything that has been written about the Auditorium is in such superlative terms that it is a little hard to believe the place is still in existence, and in Chicago. But the Auditorium does exist. You can walk down the aisles, into the galleries, onto the stage, and see it as it is today, empty

and darkened, silent and waiting, as if in suspension between the past and the future (fig. 4). The past was truly magnificent with the outstanding operatic artists, musicians, and actors of the time appearing before the social elite and many capacity audiences. The size of the stage, one of the largest then built, and the complex mechanism, made possible the most elaborate stage and scenery effects. With removable sections the stage could be extended over the orchestra seats to improvise a ballroom for eight thousand persons, or used for additional seating for conventions. The normal seating capacity was 4,200. With such versatility the Auditorium was used for opera, choral concerts, political conventions, and baseball games. Four elliptical arches growing progressively larger away from the stage were redesigned to impress both the eye and the ear. Formerly decorated with gold leaf, stenciled designs, and studded with electric lights, the arches are an important part of the acoustical perfection of the room. In the opinion of many architects, the acoustics of the Auditorium remain unsurpassed in the world.

The beginning of the downward trend in popularity of the Auditorium came in 1904 when the Chicago Symphony Orchestra transferred performances to Orchestra Hall. In 1929 the Chicago Opera Company moved to the newly completed Civic Opera House. Without these two attractions, trade for the Auditorium diminished although programs of various types were booked until 1941. At that time, just fifty-two years after the grand opening had featured a speech by President Benjamin Harrison and the singing of Adelina Patti before a capacity crowd, the last audience left the Auditorium, the entire Building was closed, the contents sold at auction.

During the war years the Building was used by the city of Chicago for the Service Men's Center. On the Auditorium stage bowling alleys were installed for all-star tournaments and for use by the servicemen. After its purchase by Roosevelt University, the Auditorium was not used but further deterioration was prevented by keeping it

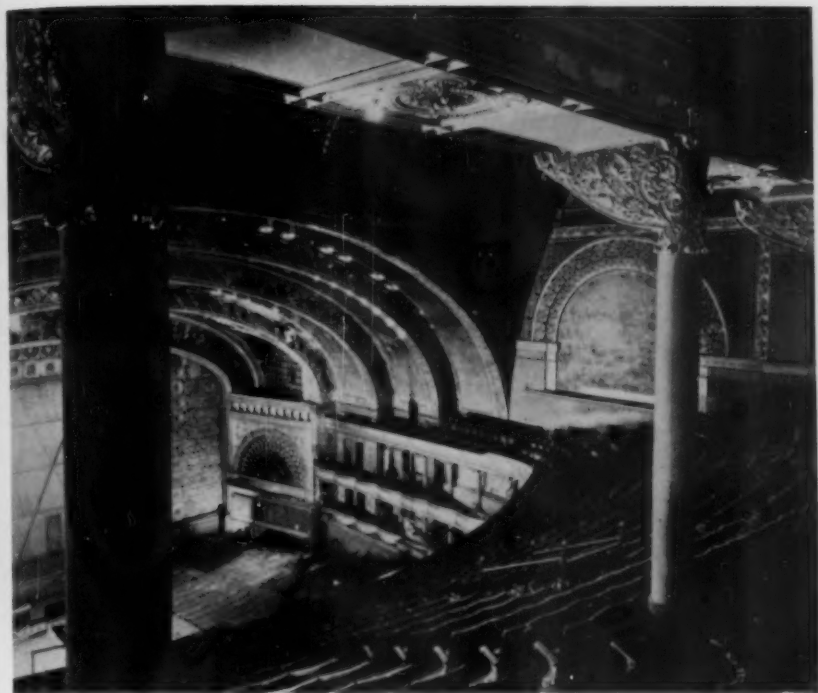


Fig. 4. The Auditorium Theatre as it looks today. A campaign for restoration is under way.

heated, and further water damage was ended by repair of the roof.

Restoration of the Theater would have to include complete rewiring, air conditioning, rehauling or replacement of the stage mechanism, changes necessitated by modern fire regulations, new seats and furnishings. Latest estimates of the cost of restoral are close to three million dollars. A restored Auditorium Theater would be used primarily for community programs as in the past, not for private purposes of the University. For that reason, and because of the heavy financial backing required, the possibility of restoration is dependent upon public response to the project.

The occasional interest Chicagoans have shown in reopening the Auditorium reached a height two years ago. The factor responsible for the increased concern was the very same which had contributed so much

to the closing of the Auditorium: the Civic Opera House. Always owned by private interests, the Opera House was never a civic undertaking. In 1958 James Kemper of the Kemper Insurance Companies, the present owner, announced the conversion of the building's theater into a cinema for wide-screen movies. The Lyric Opera Company of Chicago was granted a franchise to use the building two months each year, but touring ballet, orchestral or choral groups could no longer perform there. Since no large theater other than Orchestra Hall and movie houses exists in Chicago, future cultural presentations in the city would be considerably limited. Plans had been made for the city to build a large exposition hall including a theater along the lake front, but construction was being held up because of a legal question. Theater critics, managers, citizens were



irate at the developing cultural crisis. Mayor Daley was pressed into forming a Committee on Culture to deal with the emergency. Restoration of the Auditorium seemed to many people the most sensible solution to the problem.

During the preceding year the University had begun conducting tours through the Building and the Auditorium with the hope of stimulating interest in the restoration project. Now concern and suggestions for the renewal and maintenance of the Auditorium came from a number of sources. Civic leaders and other Chicagoans took three basic positions toward restoring the Auditorium Theater:

1—Those who believe that the new is always better than the old maintained that the Auditorium was obsolete and should be demolished, or at least forgotten.

2—Those who favored modernization of the Auditorium suggested the elimination of unstylish ornament for a much cheaper restoration process.

3—Those who favored restoration of the Auditorium wanted the original style and decorations restored as completely as possible.

Interested officials of the University were emphatically in the third category. Before any plans could be formulated, it was announced that wide-screen movies at the Civic Opera House were a commercial failure and the building would be reverted to its traditional use; also construction went ahead on the exposition hall-with-theater. Interest in restoration noticeably decreased, but the unique qualities of the Auditorium had made a new impression on Chicagoans. The threatened cultural crisis had also pointed out the need for more theater housing.

In February of 1959 the Board of Trustees established the Auditorium Restoration and Development Committee. Members included prominent Chicagoans under the chairmanship of Mrs. John V. Spachner. Their assignment was to assess potential financial backing from the public if a drive for the restoration of the Auditorium would be made. The Committee reported to the Board in October with a positive

answer. It was their conclusion after investigation that such a drive would be given sufficient support from Chicago and that some support could be expected from outside the city. They proposed establishing a drive for funds under the responsibility of a Restoration Committee consisting, in part, of members of their own committee.

Both the Committee and University officials stressed the necessity of keeping the University free of financial responsibility during the drive for funds, the restoration, and the operation of the restored Theater. Assurance that the financial solvency of the University would not be impaired had to be given legal form before a campaign for funds could be approved. Upon presentation by the Committee of approved legal forms, the Board of Trustees on February 18, 1960 authorized a drive for three million dollars to restore the Auditorium Theater.

Complete authority and responsibility for the fund drive, restoring and operating the Theater will be assumed by the Auditorium Theater Council under the chairmanship of Mrs. Spachner. This council will be composed of at least fifty members, including some of the original Restoration Committee members. Its executive committee will be approved by the University's Board of Trustees.

The decision of the Board of Trustees to approve the drive was passed by a vote of 18 to 7. Subsequently four of the opposing members resigned. They felt that the drive would endanger the University's own appeal for funds. The Vice President in charge of development was relieved of his position because of his negative attitude toward the drive and later the Dean of Faculties resigned because he had been opposed from the start to the Auditorium issue, feeling that the educational aims of the University should come first even if it meant demolishing the Auditorium. Student opinion was at first opposed to the drive, but later favored it. Faculty opinion is divided. All are watching with interest the progress of the drive.—Editor



## COLLEGE MUSEUM NOTES

Ellen Johnson, Oberlin

### Acquisitions

Height precedes width. Paintings are oil on canvas unless otherwise noted.

### ANCIENT AND EASTERN

Chinese, *Spearhead* with tapering handle, Shang-Yin period. Bronze, L. 9 13/16" INDIANA U

Chinese, *Landscape* by Wen-Po-Jen, XVI c. Watercolor, 93 x 15 1/2" Gift of Prof. Emeritus Shao Chang Lee MICHIGAN STATE U

Cypriot, *Dipper*, hemispherical with flat handle, ca. 1400-1100 B.C. Terra cotta, 9 1/2" INDIANA U

Greek, *Head*, IIIc.B.C. Marble. H. 8 1/4" COLBY (Fig. 1)

Japanese, *Landscape* by Tan-yu, 1602-74. Handscroll. Ink on paper. H. 11 1/4" L. 228 3/8" OBERLIN

Japanese, *Samurai Armor*, with wooden storage chest, Tokugawa period. H. 20" W. 15 1/2" square U OF OREGON

Japanese, *Sutra*, ca. 1150. Gold and silver on dark blue paper PRINCETON

Luristan, *Group of Objects*: 3 bracelets, 2 pins, 2 axes, 1 beaker, II-I millennium B.C. Bronze INDIANA U

Luristan, *Pouring Vessel*, 1300-900 B.C. Bronze, H. 5 1/8" Diam. of lip rim 5 3/4" Diam. of base 4" L. of spout 6 3/8" INDIANA U

Roman, *Brooch* Beaten gold wire, beads and chain. Diam. 2 1/4" INDIANA U

Roman, *Earrings*, ca. 100 B.C. Provenance: near Aleppo, northern Syria. Gold, L. 1 7/8" INDIANA U

Sassanian, *Bowl*, 224-650. Silver, 4 1/4" x 9 1/8" INDIANA U

Sassanian, *Vase*, 224-650. Silver, H. 4 7/8" Diam. of rim 2 3/8" INDIANA U

### MEDIEVAL

Peruvian, *Spout and Bridge Bottle*, 200, Mochica III STATE U OF IOWA



Fig. 1 Greek head, 3rd century B.C., Colby.

Peruvian, *Two Painted Textiles*, ca. 1300, Chimú. Cotton STATE U OF IOWA

Spanish, *Head of Christ*, XIII c. Polychrome wood, H. 15 3/8" PRINCETON (Fig. 2)

### RENAISSANCE TO 1800

#### Painting and Drawing

American, Hudson River Area, *Judgment of Solomon*, ca. 1710. Panel, 24 1/2 x 31" COLBY

Bicci, Neri di, *St. Bartholomew and St. James the Great*, Wood panel, 48 1/2 x 30 1/4", Kress Study Coll. U OF KANSAS

Breughel, Abraham, *Flowers*, Panel, 20 3/4 x 16 3/4" WELLS

Cenni di Francesco, *Madonna and Child*, Wood panel, 28 1/2 x 21 3/4", Kress Study Coll. U OF KANSAS

Coques, Gonzales and Wilhelm von Ehrenberg, *The Jesuit Church, Antwerp*, 26 1/2 x 24 WELLS

Cranach, Lucas, *The Three Wise Men*, 1513. 30 x 35", Morse Coll. BELOIT

Flemish, *Man Praying*, prob. XVIc. Oil on metal, 13 1/4 x 9 1/4" COLBY



Fig. 3 Simon de Vos, *Martyrdom of St. John*, Bob Jones U.

Fig. 2 Head of Christ, Spanish 13th century. Princeton.

Guardi, Giacomo, *Veduta della Citella alla Zuecca*, Gouache,  $8 \times 4\frac{3}{16}$ " U OF COLORADO

Guercino, *Madonna and Child*, Pen and wash,  $6\frac{1}{2} \times 8\frac{1}{4}$ " U OF COLORADO

Lombard Painter, *Madonna and Child with St. John*, early XVIc. Wood panel,  $26\frac{1}{8} \times 20\frac{1}{8}$ ", Kress Study Coll. U OF KANSAS

Maes, Nicolas, *Portraits of a Gentleman and of a Lady*, ca. 1670.  $24 \times 18\frac{1}{2}$ " Kress Study Coll. U OF KANSAS

Master of the Apollini Sacrum, *Scene from a Classical Legend*, Wood panel,  $18\frac{1}{2} \times 59\frac{1}{2}$ ", Kress Study Coll. U OF KANSAS

Montemezzano, Francesco, *Family in Adoration of the Virgin*, Oil on copper,  $8 \times 29\frac{1}{4}$ " WILLIAMS

North German School, *Arrest of Christ*, ca. 1460-70. Panel,  $13\frac{1}{8} \times 8\frac{1}{16}$ " BOB JONES U

North German School, *Christ in Gethsemane*, ca. 1460-70. Panel,  $12\frac{3}{4} \times 8$ " BOB JONES U

Palmerucci, Guiduccio, *Madonna and Child between Two Angels, with a*

*Kneeling Donor, his Wife and Child*, Wood,  $7 \times 9$ ", Kress Study Coll. U OF KANSAS

Pater, *Scène Galante*,  $16\frac{1}{4} \times 13\frac{1}{8}$ " U OF INDIANA

Pellegrino di Mariano Rossini, *Madonna and Child with Saints*, 1460-70. Wood, overall including molding,  $19 \times 16\frac{1}{2}$ ", Kress Study Coll. U OF KANSAS

Peruvian, Cuzco School, *Madonna and Child*,  $43 \times 30$ " COLBY

Raeburn, *Mrs. Austin of Kilspindie*,  $49 \times 39$ " COLBY

Reni, Guido, *Portrait of a Lady as a Sibyl*,  $29\frac{1}{2} \times 25$ ", Kress Study Coll. U OF KANSAS

Reni, Guido, *St. Sebastian*,  $26\frac{3}{8} \times 21\frac{1}{2}$ " BOB JONES U

Ricci, Sebastiano, *Death of St. Paul the Hermit*,  $37 \times 54$ ", Kress Study Coll. U OF KANSAS

Sassetta, School of, *Head of an Angel*, Wood panel, Diam.  $8\frac{3}{4}$ ", Kress Study Coll. U OF KANSAS

Terbruggen, *Christ on the Cross and the Kneeling Magdalen*, Ink wash,  $9\frac{3}{16} \times 6\frac{1}{16}$ " U OF COLORADO



Fig. 4 Pair of Andirons, French 18th Century, gild bronze, Oberlin.

Vos, Simon de, *Martyrdom of St. John*, 1648. Oil on copper,  $27\frac{3}{8} \times 34\frac{1}{8}$ " BOB JONES U (Fig. 3).

Woensam von Worms, Anton, *The Agony in the Garden*, Wood panel,  $31\frac{1}{8} \times 33\frac{1}{2}$ ", Kress Study Coll. U OF KANSAS  
Wouters, Frans, *Martyrdom of St. Andrew*, Oil on copper,  $27\frac{3}{8} \times 34\frac{1}{8}$ " BOB JONES U

Zenale, Bernardo, *Madonna and Saints*, Wood panel,  $50\frac{3}{4} \times 24\frac{7}{8}$ ", Kress Coll. U OF KANSAS

#### Sculpture and Decorative Arts

American, *Silver Salver*, XVIIIc. H.  $\frac{3}{4}$ " Diam.  $5\frac{1}{8}$ ". Gift of Guy W. Walker, Jr. for the John Marshall Memorial Coll. YALE

Flemish, *Tapestry, Peasants Fleeing from War*, XVIIIc. COLBY

French, Limoges, *Pair of Spoons*, XVIc. Enamel, L.  $7\frac{1}{8}$ " and  $7\frac{1}{4}$ " OBERLIN

French, *Pair of Andirons*, ca. 1750. Gilt bronze. H.  $14\frac{1}{4}$ " and  $14\frac{5}{8}$ " OBERLIN (Fig. 4)

Gagini, Domenico, *St. John the Baptist in the Desert Surrounded by Four Angels*, Marble Relief, H.  $16\frac{1}{2}$ " W.  $44\frac{7}{8}$ " D.  $4\frac{1}{2}$ ", Kress Study Coll. U OF KANSAS

German or Netherlandish, *University Mace*, ca. 1600. Silver, parcel-gilt, L. 23" OBERLIN

Pierino da Vinci, *Profile Bust of a Girl*, White marble, H.  $23\frac{3}{4}$ " W.  $18\frac{5}{8}$ " D.  $4\frac{3}{4}$ ", Kress Study Coll. U OF KANSAS

Riemenschneider, *Pietà*, ca. 1505-10. Lindenwood, H.  $17\frac{3}{4}$ " Base  $12\frac{7}{8}$ " RHODE ISLAND SCHOOL OF D (Fig. 5)

Rustici, Giovanni Francesco, *Four Sea Horses*, Terra cotta, H.  $17\frac{1}{4}$ " Base  $23\frac{1}{4} \times 20\frac{3}{8}$ ", Kress Study Coll. U OF KANSAS

Spanish, *Ecce Homo*, ca. 1675. Wood, H. 46" W. 17" D. 21" HARVARD FOGG (Fig. 6)

#### NINETEENTH AND TWENTIETH CENTURIES

##### Painting and Drawing

Avery, Milton, *Offshore Island*, 46  $\times$  56" U OF NEBRASKA (Fig. 7)

Bavinger, Eugene, *Strange Adventure*, 1953. Encaustic on masonite panel,  $19\frac{3}{4} \times 23\frac{5}{8}$ " U OF OKLAHOMA

Bell, Leland, *Maison Tellier*, Gift of Longview Foundation U OF CALIF, BERKELEY

Benton, *Four Drawings for "Ballad of the Jealous Lover,"* painting in the Museum coll. Gift of Mr. and Mrs. T. H. Benton U OF KANSAS

Boccacci, Marcello, *Seated Figure*, Drawing in colored wash, 19  $\times$  12" COLBY

Brewster, John C., Jr., *Hezekiah Prince Age 52 and Hezekiah Prince Jr.* Both 1823, 26  $\times$  22" COLBY

Buffet, Bernard, *Still Life*, 1954. Gift of J. J. and J. J. Aberbach U OF KANSAS

Burchfield, *Poplars in June*, Watercolor, 27  $\times$  31" LEHIGH

Cavo, Alessandra, *The Crucifixion*, Mixed media U OF GEORGIA

Cherry, Herman, *Blue Area and Gold Line* Gift of Longview Foundation U OF CALIF, BERKELEY



Fig. 5 Riemenschneider, *Pieta*, Rhode Island School of Design. (above)



Fig. 6 *Ecce Homo*, Spanish 17 century, Fogg Art Museum. (upper right)



Fig. 7 Milton Avery, *Offshore Island*, U. of Nebraska. (lower right).

Chinese, *Portrait of a Lady*, XIXc. Ming Dynasty tradition. 34 × 17". Gift of Prof. Emeritus Shao Chang Lee MICHIGAN STATE U  
 Creo, Leonard, *The Nuns* U OF GEORGIA  
 Cropsey, *Untitled*, 4 × 5½" U OF COLORADO  
 Degas, *Two Seated Women*, Drawing and pastel on grey paper, 12¼ × 18½" RHODE ISLAND S OF D  
 Du Bois, Guy Pène, *The Seamstress*, 24

× 18½" LEHIGH  
 Foinquinos, Reina, *Still Life* U OF GEORGIA  
 Francis, John F., *Still Life*, 1850. 20¼ × 24¼" U OF NEBRASKA  
 Gahagan, James, *Vermont Sunset* and *Magellan's Cloud* and *Study #1*. Gift of Longview Foundation U OF CALIF, BERKELEY  
 Goodman, Michael, *Persistence*. Gift of Longview Foundation U OF CALIF,



Fig. 8 Claude Monet, *Wisteria*, 1918-20, Oberlin.

- Gottlieb, Adolph, *Space*, 1956. Gouache on paper,  $21 \times 29\frac{1}{4}$ " WELLS
- Grillo, John, *Night Forms*,  $40 \times 64$ " WILLIAMS
- Grosz, George, *Fünffner*, Brush drawing,  $24 \times 19\frac{1}{2}$ " COLBY
- Hartley, *Aqueduct in Provence*, ca. 1925.  $19 \times 25$ " COLBY
- Hartley, *Still Life with Fan*,  $36\frac{1}{2} \times 28\frac{1}{2}$ " U OF NEBRASKA
- Henkle, James, *Edge of the Desert*, Polymer tempera,  $23\frac{5}{8} \times 35\frac{7}{8}$ " U OF OKLAHOMA
- Keller, Henry G. *Coronado Beach*, Watercolor,  $26 \times 33$ " LEHIGH
- Kienbusch, William, *Knossos*, 1950 Casein,  $26\frac{3}{4} \times 37\frac{3}{8}$ " U OF NEBRASKA
- Kinigstein, Jonah, *Asses' Dilemma*, Oil on panel,  $29\frac{1}{2} \times 21$ " WELLS
- Lempriere, Helen, *Turtle Mother*, U OF GEORGIA
- Levee, John, *Abstraction*, 1956. Gouache,  $10 \times 12\frac{1}{2}$ " COLBY
- Levine, David, *The Painter, Shelley Fink*, ca. 1957.  $29\frac{3}{8} \times 25\frac{3}{8}$ " U OF OREGON
- Little, Philip, *Herring Boats After Dawn, Maine*, 1933.  $25 \times 30$ " COLBY
- McVicker, J. Jay, *Painting #5*, 1960,  $34 \times 34$ " U OF OKLAHOMA
- Michinori Kono, *Commentary on a Living Standard*,  $26 \times 30$ " U OF OREGON
- Monet, *Wisteria*, 1918-20.  $58\frac{1}{8} \times 78\frac{7}{8}$ " OBERLIN (Fig. 8)
- Newman, Robert L., *Wood and Figures*,  $13\frac{3}{4} \times 16\frac{1}{8}$ " U OF NEBRASKA
- O'Neil, John, *Fragmented Landscape*, 1957.  $36 \times 48$ " U OF OKLAHOMA
- Penney, James, *Summer Porch*,  $30 \times 48$ " LEHIGH
- Pleissner, Ogden, *Sycamores in Provence*, Sepia and blue washes,  $24 \times 20$ " COLBY
- Prado, Antonio, *Formas Quese Cruzan* U OF GEORGIA
- Resnick, Milton, *New York 3*. Gift of Longview Foundation U OF CALIF, BERKELEY



Rowlandson, *Dr. Syntax (Venus Observed)*, Drawing,  $6\frac{1}{2} \times 4\frac{7}{16}$ " U OF COLORADO

Ruellan, Andr  e, *Quai Montebello*, 24  $\times$  32" LEHIGH

Ryan, Sally Beckler, *Cornstalks*, 20  $\times$  24" LEHIGH

Sargent, *Portrait of Mrs. Daniel Sargent Curtis*, 1882. 28  $\times$  21", Kress Study Collection U OF KANSAS

Seurat, *Seated Boy with Straw Hat*, 1882. Cont   crayon,  $9\frac{1}{2} \times 12\frac{3}{4}$ " YALE

Thompson, Susie, *The Wake*, Watercolor COLBY

Treiman, Joyce, *Sculpture I*, 1958. 50  $\times$  38" OBERLIN

Weiss, Camillo, *Once Upon a Time*, 25  $\times$  30" LEHIGH

Wheat, John, *Tomorrow and Tomorrow*, 20  $\times$  50" COLBY

Wilcox, Frank N., *Taos Pueblo*, Watercolor,  $23\frac{1}{4} \times 28\frac{1}{4}$ " LEHIGH

#### Sculpture and Decorative Arts

Agostini, Peter, *Figure*, Bronze. Gift of Longview Foundation U OF CALIF, BERKELEY

Mexican, *Colonial Serape*, early XIXc.  $4'2" \times 6'8"$  STATE U OF IOWA

Rox, Henry, *Girl with Turban*, 1946. Terra cotta, H. 32" MT. HOLYOKE

Spaventa, Giorgio, *A Fand on a Column and Torso and The Sculptor's Table*. Gift of Longview Foundation U OF CALIF, BERKELEY

#### Exhibitions

BELOIT *Straus Collection* May-June

U OF CALIF, BERKELEY *Longview Foundation Collection* donated to the Univ. Cat. May

COLBY *Sculptures of Manzu and Paintings and Etchings of Morandi* from World House Gallery, Mar.

COLORADO *Contemporary American and European Paintings and Drawings* June-Aug.

U OF GEORGIA *Miniature Watercolors by Susan Smith* Apr.  
*Athens Art Association Members' Annual* June 1-30

HARVARD, FOGG *American 19th Century Painting* Apr.

*Eyewitness Accounts of 18th Century France: Saint-Aubin Sketchbooks* Apr.  
*Etchings by Canaletto and Bellotto* Apr.  
*Piranesi Prints: New Acquisitions* Apr.

U OF KANSAS *Prints by D  rer The Kress Study Collection Renaissance Art in the University Collections*, honoring the Burckhardt celebration of the Central Renaissance Society, Apr. 28-June 2

KANSAS STATE U *Amateur Art*, Rural Urban Art Program, Mar.  
*Regional Painting and Sculpture*, Sixth Biennial, Mar.

LEHIGH *Paintings by Henry Nieme, Joseph Meierhans, Martin Zippin* Apr.

U OF MIAMI *Eighth Annual Members' Exhibition* May-June

MICHIGAN STATE U *American Art from 1900* June 15-Aug. 1

U OF MINN, DULUTH BRANCH *Paintings by Gilbert Munger and Works by Jean Charlot* in connection with Fine Arts Festival, Apr. 6-May 6

U OF NEBRASKA *Contemporary Relief Prints*, invitational show, Jan.  
*Nebraska Art Association Seventieth Annual Cat.* 12 pp. 4 ills. Feb. 28-Mar. 27

OBERLIN *Seventeenth Century Dutch Art* from the permanent collection, Apr. 12-May 8

*Six Paintings on Extended Loan from the Thannhauser Foundation* Summer  
U OF OKLAHOMA *Contemporary Italian Drawing and Collage* June 1-July 30

U OF OREGON *750 Years of Byzantine Painting* from the Murray Warner Collection, July 5-Oct. 2

RHODE ISLAND S OF D *Four Contemporary American Painters* Apr. 27-June 12

ST. JOSEPH'S *Work by Ingegno* Apr. 25-June 3

WELLESLEY *African Sculpture* Feb. 16-Mar. 7

*Eighteenth Century Italian Drawings* in collaboration with the Slatkin Galleries. Cat. 36 pp. 34 ills. \$1.00

YALE *Paintings, Sculpture and Drawings Collected by Yale Alumni* Will be cat. May 19-June 26

## Bulletins and Catalogues of Collections

- U OF KANSAS *The Register of the Museum of Art*, II, 4, Mar. 1960. Special issue devoted to the Samuel H. Kress Foundation Study Collection, including complete catalogue. 47 pp. 18 ills.
- MILLS *Venetian Drawings, 1600-1800*, text by Alfred Neumeyer, 44 pp., 27 ill.
- U OF PENNSYLVANIA *Expedition, the Bulletin of the U. Museum*, II, 2, Winter, 1960. Contains "Gordion: Phrygian Construction and Architecture" by Rodney S. Young, "Louis Shotridge" by J. Alden Mason, "Wanted: More and Better Archaeologists" by A. V. Kidder, "An Etruscan Tomb Guardian" by Ellen Kohler, "Tikal Stela 29" by Edwin M. Shook, and other articles. 40 pp. 31 ills. \$1.00
- PRINCETON *Ancient Art in the Art Museum, Princeton University*, text by Frances Follin Jones, photographs by Reuben Goldberg of the U of Pennsylvania. 71 pp. including 33 full-page ills. \$3.00
- RHODE ISLAND S OF D *Museum Notes*, XLVI, 3. Contains "A Pietà by Tilmann Riemenschneider" by Justus Bier. 12 pp. 10 ills.
- YALE *The Garvan Furniture at Yale* Reprint from *Connoisseur* \$.50

## Personnel Changes

- CORNELL The new curator of the White Museum. Starting next fall is Richard A. Madigan.
- U OF KANSAS The Curator, Richard S. Trump, has resigned to accept a teaching position elsewhere; his replacement has not yet been appointed.
- OBERLIN Miss Patricia Rose has been appointed Assistant Curator, effective July 1.
- U OF OREGON The Curator, James F. Colley, will serve as Acting Director for the academic year 1960-61 during the absence of Director Wallace S. Baldinger, who will be at the National College of Arts, Lahore, West Pakistan on

a Fulbright award. James Robertson will be Acting Curator during that time. Other appointments include Fletcher Blackburn, Building Custodian; Glenda Pearson, Cataloguer; Eleanor Anderson, Museum Secretary.

VASSAR Thomas McCormick has been appointed director of the Art Gallery.

WELLESLEY The Acting Director, Mrs. Janet Cox Rearick, will become Director as of September, 1960.

## Building

COLBY JUNIOR COLLEGE, NEW LONDON, N.H. Completion of the Marion Graves Mugar Art Building was celebrated by a Fine Arts Festival, April 22-29. The new building, housing the complete art department and a large gallery, was the gift of Trustee Stephen P. Mugar of Belmont, Mass. in honor of his wife.

U OF KANSAS The main gallery has been extensively redecorated to provide more wall space.

U OF OKLAHOMA A new gallery has been opened for permanent exhibition of the Southwestern Artists Collection.

U OF OREGON Four galleries, the main lobby, and the storage rooms have been remodelled and redecorated.

U OF WASHINGTON The permanent display of Northwest Coast Indian Art from the collection of the Washington State Museum has been reinstalled and is again open to the public.

COLLEGE MUSEUM NOTES was inaugurated in our Spring 1959 issue with Miss Ellen Johnson as Editor. She undertook the difficult introductory work, established high standards and built this department into one of the best features of the JOURNAL. Since she has accepted an overseas teaching fellowship, Miss Johnson has tendered her resignation. The Editor and the Board of Directors wish to express their gratitude to Miss Johnson for a job well done.

Robert Parks, Director of the Smith College Art Museum, has accepted the editorship of the College Museum Notes beginning with our next issue.—ED.

## Inaugural Show at Berkeley

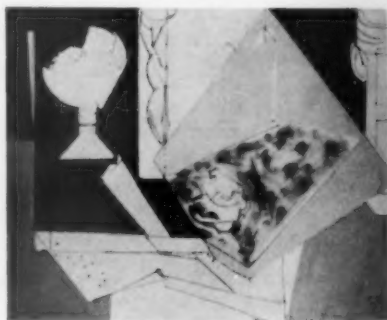
J. A. D. Ingres, *Portrait of Madame Hayard, née Suzanne Allion*. Drawing. Lent to the "Ingres to Pollock" Exhibition by the Fogg Art Museum.



The new art department galleries of the University of California, Berkeley, opened on March 6 with an inaugural exhibition, "Art From Ingres to Pollock: Painting and Sculpture Since Neoclassicism." The loan show was selected to demonstrate the changing concepts of art and the development of formal innovations in the leading personalities and artistic movements beginning with Ingres and Delacroix and concluding with the contemporary Americans. Crucial moments in the history of art were represented by such works as the Ingres, *Odalisque With A Slave*; Corot, *Island of San Bartolomeo, Rome*; Daumier, *Third Class Carriage*; Monet, *Venice, San Giorgio Maggiore*; Cézanne, *Portrait of Mme. Cézanne*; and several Kandinskys and Picassos showing the development of abstract art under the impetus of differing motivations. The Americans were represented by, among others, Hofmann, Gorky, Rothko, Kline,

de Kooning and Pollock.

The exhibition was selected and installed by Dr. Grace McCann Morley. The handsome illustrated catalogue was prepared by Herschel B. Chipp.



Hans Hofmann, *Magenta and Blue*, oil on canvas, 1950. Lent to the "Ingres to Pollock" Exhibition by the Whitney Museum.

The attendance for the four weeks engagement was 39,336. This figure so impressed the administration that plans are already underway for a larger, full-sized art gallery about four times the 3500 square feet of the present one that will have a regular staff and a budget for shows.

### **Kress Gift to Arizona**

The Samuel H. Kress Foundation has presented to the University of Arizona a collection of 26 paintings by the Spanish fifteenth-century artist, Fernando Gallego. The University was chosen because of its rich Spanish heritage in the southwest. The paintings, depicting scenes in the life of Christ, are the major portion of a retablo from the war-ravaged cathedral of Ciudad Rodrigo. They were purchased by Sir Francis Cook in 1882 and were in the Cook Collection at Richmond, England until 1954 when sold by Sir Herbert Cook to the Kress Foundation. Added to the first Kress Collection given to the Uni-

The total budget for the art exhibition was about \$12,000. This includes a \$4,000 item for the catalogue, of which about half was recovered in sales. Insurance was less than expected and will probably run around \$1,500 for a \$3,000,000 valuation.

versity in 1951, this will make the University Art galleries the repository of the largest regional Kress collection in the United States.

Gallego was born ca. 1440 in Salamanca and was active in a wide area centering upon that town. The major influences upon his style were Dirk Bouts, and Conrad Witz, although further influence of the Maitre de Flemalle, Rogier van der Weyden and Martin Schongauer are to be seen. The greatest work of Fernando Gallego was the retablo installed in the cathedral of Ciudad Rodrigo in 1488. The hands of four assistants have been recognized. It probably measured some 60 feet by 25 when completed.



Fernando Gallego and Assistants, *Healing of Blind Bartimeus* (left); *Crucifixion* (right). Two panels from the Kress Retablo at Arizona.

## COLLEGE ART NEWS

### Personnel

This spring, the sixth season of the Princeton excavations at Serra Orlando (Morgantina) in Sicily has been under the direction of Professor Richard Stillwell. A graduate student, Donald White, is an assistant at the excavations. Richard Turner, teaching at Michigan during the present academic year, will go to Princeton in the fall as an assistant professor teaching in the field of the Italian Renaissance.

James Holderbaum will become associate professor in the art department at Smith, fall 1960. Professor Holderbaum goes to Smith from Princeton.

William Seitz of Princeton University will join the staff of the Museum of Modern Art on September 1 as Assistant Curator of Painting and Sculpture.

Robert W. McMillan (Ph.D., University of Iowa) will leave his present position at Southern Illinois University to become associate professor of art at Grinnell College this fall.

In March, Professor Martin Soria, Michigan State University, made a brief research trip to Sweden under a grant from the Bollingen Foundation, to study the exhibition of Spanish Old Masters at the Stockholm National Museum. His findings are to be published in *Kunsthistorik Tidskrift*. While in Sweden, Professor Soria gave several lectures.

J. L. Caplan has joined the faculty of Chatham College, Pennsylvania. He previously taught at the College of Steubenville and Ohio University. Mr. Caplan is a graduate of the Art Students League.

For those who shudder at the idea of an 8:00 A.M. class: Dr. Jane Costello, associate professor of fine arts at New York University, has been conducting a 3 credit, sunrise course over WCBS-TV during both fall and spring semesters this year. Dr. Costello's "Outlines of the History of Art" is broadcast from 6:30 to 7:00 A.M. Tuesday and Thursday, and on Saturday from 7:30 to 8:00. It is interesting to note that a faithful N.Y.U.

Virginia Schoener, Oakland, Calif.

TV scholar could have accumulated 45 college credits by June, and be an upper sophomore.

Nelson I. Wu of Yale gave the final lecture in the second Abby Aldrich Rockefeller series on Oriental Art at the Fogg. Other professors lecturing in the spring series were Dr. John Rosenfield of the University of California, Dr. Richard Edwards of Washington University in St. Louis, and Dr. Walter Spink of Brandeis University.

Associate Professor Constance Perkins of Occidental College, Los Angeles, is making a survey of West Coast artists on her spring sabbatical.

Robert Motherwell has resigned as associate professor of painting at Hunter College, N.Y., and plans to work part of each year in France.

Notes received of one-man shows by college faculty members: Ronald P. Penkoff, Ball State Teachers College, Muncie, woodcuts at Illinois State Normal University, and paintings at Albany Institute of History and Art, Albany, N.Y.; Byron Burford, associate professor of art, State University of Iowa, paintings, Fairweather Hardin Gallery Chicago, March 9-April 2 (Professor Burford received a 1960 Ford Foundation Purchase Prize for his painting *Two Figures Near Abandoned Pillbox*); Frank Lobdell, California School of Fine Arts instructor, paintings at the De Young Museum, San Francisco, in February, and Martha Jackson, New York, in August. (Mr. Lobdell has won the Nealie Sullivan Award of \$1,000, a bequest of the late Adeline Kent Howard in recognition of an artist living and working in California.) John Vargo, Syracuse University art department, paintings and illustrations at the Joe and Emily Lowe Art Center, Syracuse, March-April.

*Rest in Air*, an oil painting by James McGarrell, Indiana University, in the exhibition "New Images of Man," was

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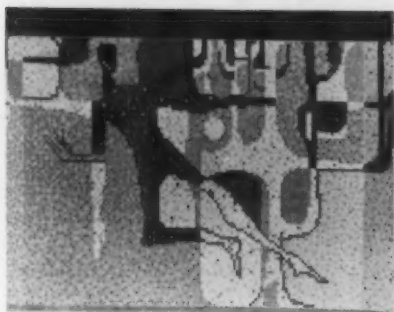
purchased by the Museum of Modern Art.

Rev. Anthony Lauck, C.S.C. has been appointed head of the department of art at the University of Notre Dame. Father Lauck, who has studied under Milles and Mestrovic, has taught sculpture at Notre Dame since 1950. He succeeds Professor Stanley S. Sessler who will continue as a member of Notre Dame's art faculty. Frederick Beckman, a specialist in design, has been named administrative head of the department.

Meyer Schapiro of Columbia University gave six lectures on "Abstract Painting" at Cornell University during the 14th annual Festival of Contemporary Arts at the end of April.

#### Harvard

The Fogg Art Museum has received eleven paintings by Dutch 17th century masters on a long term loan, ten from Mr. James P. Warburg and one from his sister, Mrs. S. B. Grimson. The loan includes two Rembrandts, two Terborchs and a Salomon van Ruysdael landscape. Several new fellowships have been added to the Fine Art Department's already im-



Logos. Detail of a mosaic mural in the new Kresge Art Center at Michigan State University, designed by Owen Brainard of the MSU art department.

pressive list. Louise Lucas has just returned from a visit to I Tatti with a report that the Berenson Library contains over 50,000 volumes. She also reports an important photograph collection. The exhibition of Rembrandt drawings after opening at the Morgan Library moved to the Fogg on April 28. Benjamin Rowland Jr. will become Harvard's first Gleason Professor of the Fine Arts.

#### Grants and Awards

A new program consisting of a special two week graduate seminar and two public lectures by visiting art historians of international distinction will be instituted this autumn by the department of art history, University of Wisconsin. Supported the first year by available funds, a grant of \$10,000 by the newly established Rojzman Foundation of Milwaukee will assure its continuation for an additional five years. The first scholar to conduct the program will be Sir John Summerson, the curator of the Sir John Soane's Museum, London. He will visit the Madison campus in late September and early October to offer graduate students a seminar on 18th and 19th century architecture. His public lectures will be devoted to Sir Christopher Wren and Sir John Vanbrugh.

The 1960 Gold Medal for Painting of

the National Institute of Arts and Letters has been awarded to Charles E. Burchfield, the American water-colorist.

The American Association of University Women Educational Foundation has announced the following Fellowship Awards in the art field for 1960-61: Dr. Eleanor D. Barton, chairman of the department of art, Sweet Briar College, Virginia, the Shirley Farr Fellowship for independent research in Rome; Kathleen Weil Garris, Radcliffe graduate student, the Vassie James Hill Fellowship for research in Rome toward her doctorate in art history.

The Ford Foundation has announced the recipients of awards, purchase prizes and exhibitions which complete a program the foundation initiated in July, 1958. The ten artists who were awarded grants of \$10,000 each are painters Andrew Dasburg

of Taos, Leon Golub of Chicago, Loren MacIver, Kenzo Okada, Gabor Peterdi, and Richard Pousette-Dart, all of New York; sculptors Cosmo Campoli of Chicago, Hilda Morris of Portland, Oregon, and Bernard Reder and Gabriel Kohn of New York. Seven artists will be given retrospective exhibitions including painters Cameron Booth of Minneapolis, Paul Burlin, Jacob Lawrence and Balcomb Greene of New York, and Karl Zerbe of Tallahassee, Florida; sculptor José de Rivera of New York; and print maker Misch Kohn of Chicago. Paintings by twenty-one artists from various parts of the country were purchased by the Foundation and will be given to museums of the artists' choice. The final selection in all cases was made in New York by an anonymous jury. W. McNeil Lowry is the director of the Ford Foundation's program in humanities and the arts.

A \$50,000 grant from the Albert A. List Foundation will enable the New School for Social Research in New York to institute a five year purchase program in the contemporary art field. The program has been launched with a retrospective show of works by some forty teachers and former teachers in the school's art department to which \$5,000 in purchase awards has been assigned.

### Publications

For the 12 winners of the 1959 Ford Foundation retrospective shows, the American Federation of Arts has been producing a series of distinguished catalogues in the form of monographs. With the aid of a Ford Foundation Grant, a different designer is engaged to design each catalogue, using the same  $6\frac{7}{8} \times 6\frac{1}{4}$  format in all cases. The results (all 12 should be available by May) have been conspicuously successful as testified by the fact that they have won several awards for fine design and printing. The Pachner monograph has been chosen by the American Institute of Graphic Arts as one of the "Fifty Books of the Year 1959." In addition to exploring the various possibilities of design,

the catalogues are planned to be inclusive and detailed enough to serve as permanent documents on each artist and his work. (This is in line with A.F.A. policy of publishing catalogues containing enough information and illustration so that the exhibitions they record will have lasting value.) Their nominal cost is \$.50 each.

*Harper's* carries in the April issue an article by David Boroff, "American Colleges: what their catalogues never tell you," which states the facts on college faculty problems.

Orientalists will be glad to know that Langdon Warner's *Japanese Sculpture of the Tempyo Period* has just been published. The volume on which he worked for thirty years or more has come out under the editorship of Professor James M. Plumer of the University of Michigan. Professor Warner created the Oriental Department at Harvard and ran it from 1923 until his retirement in 1950.

UNESCO has two new offerings of interest. *Vacations Abroad* (vol. XII) contains information on approximately 1,500 educational and cultural activities occurring during 1960 in over 75 countries. These include vacation courses for tourists, and study tours. The volume also lists financial assistance available for these activities, and other publications on the same subject. Price: \$1.25. The second publication is one of UNESCO's "Museum and Monuments" series entitled *The Organization of Museums*, which gives practical advice on museum operation and administration using modern specialized techniques. Each chapter is the work of an expert and goes into detail on specific problems. The volume is intended especially for small museums operating under modest budgets or seeking to expand their activities. Price: \$6.00. Both publications are available from the UNESCO Publication Center, 801 Third Avenue, New York 22, N.Y.

Albion Bush-Brown, "A Monument for F.D.R." *The Reporter*, May 12, 1960: sharp analysis of problems involved in this competition.

## Summer Schools & Tours

The art department of Michigan State University is holding its 19th annual session of the Leelanau Summer Art School at Leland, Michigan, registration June 23. Main purpose of the school is to afford serious painting students the opportunity to spend six weeks in concentrated effort. Professor Erling Brauner, member of the university art staff, will act as director and instructor. Regular academic credit in painting will be given.

The 8th summer course of the Dutch Institute of History of Art will be held July 12-August 1, at Korte Vijverberg 7, The Hague. Cost about \$100.00.

## Exhibitions

Latest event in the Rural-Urban Art Program at Kansas State University was an "Exhibition of Amateur Art" and an afternoon lecture-discussion session, March 25. The work exhibited was selected from five regional exhibitions held during the fall of 1959. These exhibitions are part of a program by which the architecture and allied arts department in cooperation with the department of continuing education seeks to stimulate an interest in personal artistic creativity and provide an appreciation of the arts throughout the state. Under the leadership of Professor John Helm, various services including loan exhibitions and art classes are offered to interested communities.

The Grand Rapids Art Gallery celebrated its Golden Anniversary with a "Midwest Painting Exhibition" containing the work of 62 artists from 13 mid-western states and Manitoba. All but twenty of the participants are teachers in art schools or college art departments of the area.

This year for the first time in 101 years, Cooper Union Art School held its regular "Student Annual" outside the Cooper Union. The exhibition of original designs, paintings and sculpture, as well as photographs of original work, was on

The National Trust Summer School will be held this year at Attingham, England, July 6-27. For information write Edith Standen, Metropolitan Museum of Art, New York 28, N.Y.

The Summer Session of the University of Minnesota, in collaboration with the department of art, will offer a 5 credit course, "Art 59: A Travel Course in European Art," June 26-August 4. Cost is \$1,295. The tour will be led by Professor Lorenz Eitner, and requests for further information and registration forms should be addressed to him at the Department of Art, University of Minnesota, Minneapolis 14, Minnesota.

view during March in the lobby of the Corning Glass Building. The exhibition was planned by Professors Ray Dowden and Matthew Wysocki, and art school graduates, Stanley Glaubach and John Alcorn. Mr. Glaubach constructed and installed it.

In Albany, New York, this spring, the Alumni Clubs of Syracuse University and New York University combined to sponsor an exhibition of the works of faculty members of their respective schools at the Albany Institute of History and Art.

The George Binet Print Collection, Brimfield, Mass., will have available 17 exhibitions in 1960-61 for university and college galleries. These will include original etchings, engravings, lithographs, woodcuts, and one poster show.

The Western Serigraph Institute, a southern California group, has available two circulating exhibits of originals. These exhibits show the latest work of the artist members and have been used in a number of college and university museums. The larger exhibit consists of 40 serigraphs in 30" x 40" mats at \$30 for three weeks plus shipping cost one way C.O.D. The smaller exhibit has 27 original prints and rents at \$20 for three weeks. Address: 1323 N. El Centro Ave., Hollywood 28, California.

## General

The art department of Valparaiso University, Valparaiso, Ind., will offer an art major for the first time during the 1960-61 school year. Student majors will be required to take 28 hours in the department, 20 in studio art and 8 in art history. All courses will be taught by Professor Ernest Schwidder and Professor Richard Caemmerer, Valparaiso artist-in-residence. Both are practicing artists. The department was created in 1958.

At Harvard, a scholarship fund has been set up in honor of Chandler Post, beloved scholar and teacher. Contributions may be sent to The Chandler Rathfon Post Memorial Fund, 24 Milk Street, Boston. The fund is being organized under the chairmanship of Joseph Coletti.

A conference on the technique of bronze casting was held March 31 through April 2 at the University of Kansas in Lawrence. It was jointly sponsored by the department

of design and the extension service of the university.

If you are disturbed by the poor English in students' art papers but have ignored it in your comments if only to avoid the inevitable complaint that "This isn't a course in English," you will be heartened, as we were, by the comment of an art professor on an exam book at Smith: "Your essays indicate real thought and judgment, limited by failures to qualify statements and opinions explicitly and to express your ideas clearly or in appropriate, even accurate form. You could afford to discipline yourself considerably in writing and spelling. These two defects are sufficiently important and significant to prevent your performance from achieving a grade of true 'excellence.' I should like to see you overcome these handicaps, . . . mainly out of concern for *yourself* and *your* future as a mature, educated person. . . ."

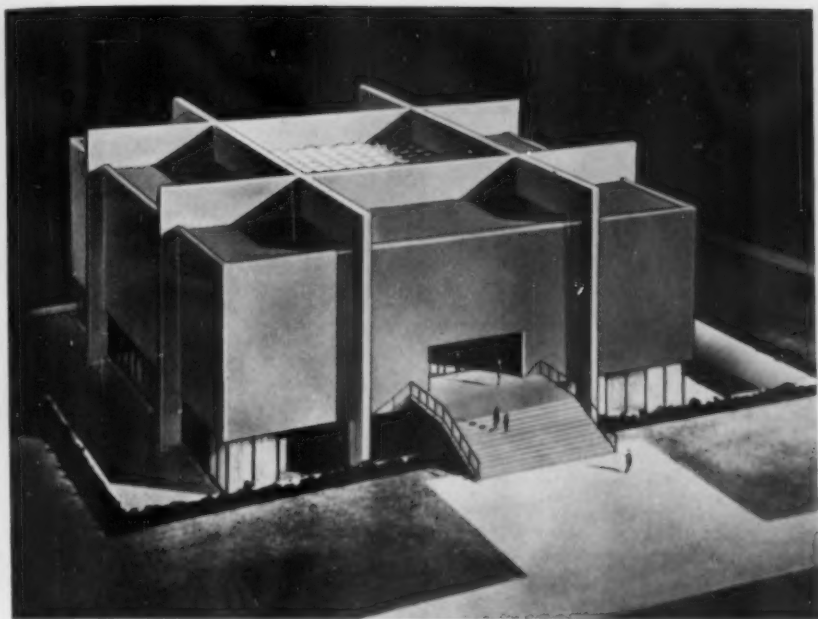
## Meetings and Symposia

The Institute of Fine Arts of New York University was host to a Symposium on the History of Art, April 2. The program included speakers from Harvard, Columbia, Yale, Princeton, Pennsylvania, and Bryn Mawr as well as the Institute. In connection with the Symposium, the Graduate Student Club of the Institute arranged the opening of its "Exhibition of Works of Art from Student Collections." This was on view from April 2 through April 24.

The Southeastern College Art Conference was held at Woman's College of the University of North Carolina, March 9-12. Representatives of college art departments and museums in 11 southeastern states attended.

The conclusion of a Symposium on Creativity held at Randolph-Macon Woman's College, March 5, was that universities and colleges are now creative centers in music, art and drama, and that

this is because they are now employing professional musicians, artists, and dramatists as teachers without regard for their formal educational backgrounds. Artists among our members may be a bit skeptical about the latter statement, depending on where they have applied for jobs. The artist member of the panel was Jack Levine. Roger Sessions, composer, and Joseph Kramm, playwright, were the other participants. George Wald, Harvard biologist who could not be present, sent in a minority report saying colleges were looked to for scientific creations, but not for those of an artistic nature. José Limón, speaking for the dance, said a young person who wants to develop his creative talent in the dance should leave college and enroll with a professional dance group in New York. The college degree is for the person who isn't sure he wants to be a creative thinker, but does want a deep appreciation of the arts, says Mr. Limón.



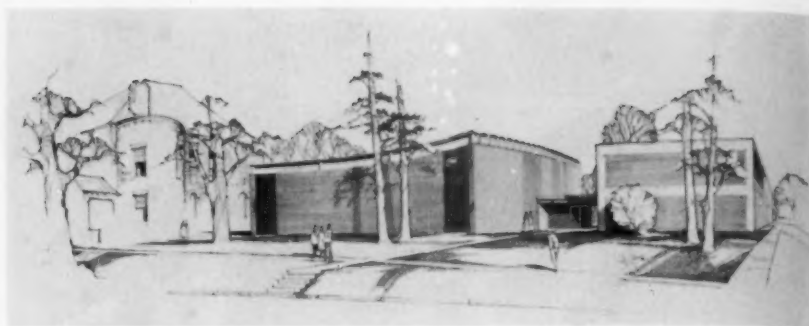
Model of the Museum of Art building, designed by Philip Johnson, for the Munson-Williams-Proctor Institute of Utica, N.Y. Formal opening—October 15, 1960.

### Building

At Grinnell College construction has begun on the \$1,300,000 Fine Arts Center to be completed by September 1961. Architects for the Arts Center and the newly completed Burling Library are Skidmore, Owings & Merrill of Chicago. Both buildings use brick, concrete, and glass as construction materials and have complementary designs. The fully air-conditioned Fine Arts Center will house all art, music, and theater work. Plans are for a two-story studio-classroom building containing specialized facilities for each of the three subjects, connected by a glass-walled foyer with the separate theater building. There will be a corridor-gallery in the classroom building. Both library and art center were financed by a two year capital fund drive which was successfully completed in December, 1959.

The new \$3,000,000 Museum of Art building, designed for the Munson-Williams-Proctor Institute by Philip Johnson, will open officially on October 15. The modern, four-story museum building is a massive cube incorporating an unusual cantilever construction which permits the upper floors to be suspended rather than supported from below by columns which obstruct the view. The inaugural exhibition will contain over 100 works from the Institute's own collection including many of the paintings in the Edward Root bequest. In addition, there will be on view seldom-seen treasures from fifty or more U. S. collections. In assembling these, emphasis is being given to important works of art which have not had broad public attention because the museums which own them are regional or too small





Drawing of the new Art Center at Grinnell College, Skidmore, Owings and Merrill, architects.

to draw visitors from a distance, as for example the Canajoharie Museum with its collection of fine Winslow Homers.

Kroeber Hall, the new anthropology and art building on the University of California campus at Berkeley, was officially dedicated on March 5. The two departments began moving in last summer, but final relocation was not completed until January. The four-story reinforced concrete structure was designed by Gardner Dailey. Among art facilities in Kroeber Hall are a mural studio, 4 sculpture studios including one for welded metal, and 8 painting studios. To celebrate the dedication, two exhibitions were arranged,

one in the Robert H. Lowie Anthropology Museum, "Indians of Western North America," and the other in the galleries of the art department. (See p. 378).

The new Kroeber hall galleries do not represent an adequate solution, for while well equipped, they must serve a dual purpose as seminar and lecture rooms, and will be devoted largely to instruction. Lowie Museum, which is a permanent exhibition space, will be of great value to both departments. It provides for the first time, a large area for the display of objects from the tremendous anthropology collections rich in primitive art, owned by the university.

### UNESCO Campaign for Nubian Monuments

The archaeological sites and ancient monuments of ancient Nubia are doomed to be covered by the waters of the Nile as a result of the construction of the Aswan High Dam. The governments of the United Arab Republic and of the Sudan have appealed to Unesco to initiate large-scale international action to save these monuments.

The High Dam, on which building work has just begun, will raise the water level along nearly three hundred miles of Egyptian and Sudanese territory, from level 121 to level 133. By the middle of

1964 the water level is expected to reach 125 meters entirely or partly submerging many monuments, temples, chapels, tombs, fortresses and other remains of the greatest historical and artistic interest, both in the Sudan and in Egypt. The most famous of the groups of monuments directly affected are those of Abu Simbel and the island of Philae, both located in the territory of the United Arab Republic.

Unesco has accepted the invitation of the two governments and has launched a campaign of large-scale fund raising. The honorary international committee has such



Facade of the great temple at Abu Simbel.

eminent persons as King Gustaf VI Adolf of Sweden, Queen Frederika of Greece, Dag Hammarskjöld, Julian Huxley, Mrs. Roosevelt and several others. The American representative on the international advisory committee is Dr. John Wilson of the Oriental Institute of the University of Chicago. In March a large number of American specialists in Egyptology, archaeology, and preservation convened, approved the campaign and laid plans for American participation. Acting chairman was J. O. Brew, Director of the Peabody Museum of Harvard, who has been named chairman of the U.S. Committee on Nubia.

In general, two plans of action are to be developed. The first is to try to preserve Abu Simbel and Philae *in situ*. At Abu Simbel it is proposed to build an earth and rock-filled dam abutting on the rock face at two points 700 meters apart, to the north and south of the two temples. At Philae the experts have recommended

creating an artificial lake, cut off from the Aswan reservoir by low earth and rock-filled dykes. For the other areas it is planned to move existing structures to dry land and to encourage an extensive series of excavations throughout the region to be inundated. Both governments offer to share the finds with the excavating teams on a 50-50 basis, choices to be made by an international committee. Furthermore, the United Arab Republic is prepared to offer in return for aid a number of important monuments and objects from its reserves at Sakkarah and elsewhere.

The American committee has expressed the opinion that considerable participation from American museums and universities can be expected; also it is seeking large-scale support from the government through the use of counterpart or other federal funds. An illustrated booklet is available at Unesco Publication Center, New York.

## BOOK REVIEWS

John Canaday

### *Mainstreams of Modern Art*

New York: Henry Holt, 1959. xxiv + 576 pp., 721 ill. (15 in color). \$9.00.

A more accurate title for this book would be *Mainstreams of Modern Painting*, for the paragraphs devoted to sculpture and architecture are few. Added is an appendix, "Notes on Modern Architecture," but this does little except to emphasize that architecture is generally ignored, and certainly not integrated, in the text.

*Mainstreams of Modern Art* is divided into four major sections: Part I, The Nineteenth Century in France; Part II, The Nineteenth Century Outside France; Part III, Transition, and Part IV, The Twentieth Century. Approximately three quarters of the work is concerned with the nineteenth century. In scope Canaday's book is different from several similar surveys. The author deals at length with Salon painting of the 19th century and devotes a large portion of Part II to American painting. Instead of an introduction of the usual kind, the reader finds at the front of the book fifteen color plates, called by the author "waystops," with commentary on facing pages, beginning with Ingres and ending with Chirico. Reproductions are good, and best of all, one gets a good "dose" of a large number of works by individual painters. Numerous artists are represented with ten or more reproductions (Picasso has thirty-six, and Degas and Daumier more than twenty each). Canaday has dispensed almost entirely with footnotes (wise in such a book) and a bibliography (questionable, particularly in such a book).

*Mainstreams of Modern Art* must have been written to reach a heterogeneous audience, probably to include the general reader as well as the student, since at one point the author devotes a few words to the 19th century French painter Alfred

Allen Weller, University of Illinois

Dehodencq (p. 54), and at another he explains what a palette knife is (p. 106). A general work of this nature will draw criticism from specialists, and Canaday is bound to be charged with many and varied sins of omission and commission. Nevertheless, some of the author's remarks are uncomfortably dogmatic, considering the complexity of the material he is dealing with, and other statements are simply incorrect; a few of these weaknesses will be noted here.

Adolph Thiers cannot be dismissed as a "man of little taste in the arts," and he was obviously not yet the "shrewd statesman" when (at age twenty-five) he wrote his prescient and laudatory review of Delacroix's *Dante and Virgil in Hell* for the Salon of 1822. Thiers' paragraphs on Delacroix were described by Baudelaire in 1846 as "truly staggering, as much for their precocity as for their boldness." Also, writing of Constable, Canaday observes that "Frenchmen have never been able to take English painting seriously," to help explain why Constable's landscapes were admitted to the Salon of 1824; however, Thiers again revealed remarkable taste and acumen when he wrote in his *Salon of 1824* that he found Constable's landscapes superior to all those produced by the French that year!

No one knows whether Talleyrand sired Delacroix, but Canaday believes Talleyrand's paternity might explain the "mysterious" official patronage that the painter received throughout his lifetime. But Delacroix had several influential friends, besides Thiers, who could, and did, assist him. Be that as it may, and it is open to some debate, it is unfortunate that the author devotes more space to these circumstances of Delacroix's birth alone, than he does later to Albert Pinkham Ryder and his works.

It is not of any significance that "Castagnary was using the term *naturalism* as

early as the year of the Salon des Refusés," (1863). Paul Mantz used it in his Salon of 1847, and Maxime du Camp, writing of the "Paysanistes" for the Salon of 1859, emphasises his use of *naturalism* by italicising it. Ingres' *Turkish Bath* did indeed have a difficult history, but far from "explaining some of its defects," the ultimate change to a tondo improved it in nearly all respects. Not everyone will agree that, as impressionist subject matter, "a cathedral, with its mass, organization, its logical formality is a poor choice for dematerialization." Why any more so than the Houses of Parliament, which Monet also painted? When Canaday writes of Degas, "His 'snapshot' compositions are the result of reflection, study and calculation," one is tempted to add "and snapshots," for Degas was actively involved in photography—and it is at least as pertinent to speak of the influence of photography on Degas as it is to point out its effect on Manet in his *Olympia*.

*Mainstreams of Modern Art* is a big book, however, and there are good things in it. The text is, on the whole, a pleasure to read, and some of Canaday's observations on nineteenth century painting are fresh and illuminating.

In Part IV, *The Twentieth Century*, the author loses his warmth of style, his sympathy, and finally even his way. One of the premises running through this book is that classicism, romanticism and realism are the three wide groups into which expression through painting can be divided. In discussing the 19th century this traditional division is at least acceptable, but when applied to contemporary currents in the arts, such as abstract expressionism, such terms are anachronistic and ineffectual.

In a book of this breadth, *Art Nouveau* deserves more than a footnote. "Reboul" should be "Rebull" (one of Diego Rivera's early teachers), who studied with Consoni in Rome, and not with Ingres. Hans Arp would be surprised to find himself in a chapter devoted to reactions against abstract art. It is clear where Canaday's sympathies lie in contemporary painting:

de Kooning, Guston and Pollock are represented by one reproduction each, and Shahn by four.

Part IV is divided into three chapters entitled "Fauvism and Expressionism," "Cubism and Abstract Art" and "Reactions Against Abstraction," in that order. Since, as Canaday indicates, "anti-abstract" schools flourished in Europe and America in the '20's and '30's, another chapter sequence would have been more to the point. The Guston or Calder reproductions that end the first two of these chapters would be more appropriate than Wyeth's "Christina Olsen," to conclude the illustrations in a book of this kind. The world may end with a whimper, but a history of modern art need not. The *bang* is there, and to use it would in this instance be more exciting and much better history.

THEODORE E. KLITZKE  
University of Alabama

#### Howard Conant and Arne Randall

##### *Art in Education*

Peoria, Illinois: Charles A. Bennett, 1959. 345 pp., 226 ill. \$6.00.

The teaching of art in the public schools is a growing and maturing profession. This is evidenced in a major way by the increase in the number of books on the subject which have appeared in the last few years. Volumes have been published on art and the adolescent, children's art, teaching crafts, and surveys on the whole field of art education.

*Art in Education* is a singular attempt to deal frankly with the college student who is preparing to become a teacher of art. The book speaks directly to those who ask the question, "What do I need to know and do to become a first rate teacher of art in the public school?"

The preparation of the art teacher from the standpoint of the student is fully covered including courses needed, how to budget one's time, extra-curricular activities and community teaching experience. It is unfortunate but true that all too often

students graduate from college and settle into the business of teaching art without realizing their full professional responsibilities. In recognition of this the authors present complete information on professional teacher organizations at the state, regional, national and international levels.

In recent years publications in the field, and more particularly exhibitions in regional and national conferences, much attention has been devoted to a visual presentation of an image of what education is and what it does for people. In keeping with this trend *Art in Education* contains a Visual Preface made up of a series of excellent photographs showing how art shapes the lives of people through entertainment, through material use and as a tribute to the human spirit. These illustrations as well as others throughout the book show the authors' concern with a broad view of art—one that is not limited to drawing and painting.

It is often difficult for a college student to understand that to be a successful teacher means more than being a successfully prepared artist. Not only are all the qualities of the teacher discussed such as personality, emotional stability, ability to organize and so on, but a chart is provided on which the student may rate his own qualifications. It is important for the teacher to understand the developmental levels in art. A chapter on interest and ability levels provides an excellent overview from the pre-school child on through adult education. The authors have not overlooked the perennial problems of the teacher on matters of determining and recording growth in art. Some practical suggestions are made in a chapter on Evaluation.

High schools have generally provided well equipped laboratories in home economics, industrial arts and the sciences. This has been true largely because teachers in these fields knew exactly what they needed to carry on successful programs. Art teachers have been less knowledgeable on such matters. The tremendous increase in school enrollment with the establishment of many new buildings has pro-

vided the teacher of art with unusual opportunities for recommending space and equipment needs. Conant and Randall have recognized both the problem for the teacher and the opportunity to do something about it. Their book includes excellent floor plans as well as illustrations on special equipment, work tables and well-designed storage spaces. The beginning teacher is frequently bewildered by the task of ordering supplies and tools. The authors describe suggested items and indicate the amounts needed in a school year. The school budget is often inadequate for such items and the teacher is obligated to supplement his needs with free and inexpensive materials. What these are and how they can be used are presented in diagrammatic form.

In the authors' own words an attempt has been made to limit the book's contents to a "clearly stated philosophy, concrete suggestions, and factual descriptions." There is no doubt that the latter two intentions are admirably met. It is difficult, however, to find the development of a clearly stated philosophy. No section of the volume is specifically devoted to this subject. Rather the philosophy is implied and to some extent stated in the discussion on other matters throughout the book. For example, a particular point of view is made evident in the presentation which contrasts the teacher-directed with the pupil-directed program.

"This book is intended for undergraduate and graduate students of art education, art teachers and supervisors, elementary and secondary education students, classroom teachers, youth group leaders, camp counselors and directors, school administrators, parents and other interested adults." This is indeed a noble aim. There is real doubt in the mind of this reviewer whether a single volume can deal, in a practical way, with the needs of people with such varied educational responsibilities. Educators in all fields of endeavor need to become acquainted with art education, for in one way or another they all have an effect on education in the arts. The book will acquaint all who choose to read it with



the problems of teaching art. But in a realistic and practical sense, *Art in Education* serves its greatest purpose in directing attention to what the college student needs and wants to know.

HAROLD A. SCHULTZ  
*University of Illinois*

**Harold McCracken**  
***George Catlin and the Old Frontier***

New York: Dial Press, 1959. 216 pp., 171 ill.  
(36 in color). \$18.50.

**George Catlin**

***Episodes from Life Among the Indians and Last Rambles***

Norman: University of Oklahoma Press, 1959.  
xxvi + 357 pp., 152 ill. (1 in color). \$12.50.

The spirit of the Indian, as he was understood by George Catlin in the second quarter of the nineteenth century, has been brought to life again. In an attractive, folio sized book, handsomely arranged and printed in large clear type, there is presented, for the first time, a carefully chosen extract of his writings and a fine selection of his Indian paintings.

Who was this man? Of Connecticut heritage, he grew up in the Pennsylvania wilds as an outdoorsman and did not find attractive the legal profession into which his father started him. A determined, active character, not in touch with the usual prosaic processes of his society, he ardently sought a mission into which to direct his energies. This he found in trying to preserve, through words and pictures, something of the Indian for posterity—a latent need.

Catlin speaks, in many ways most eloquently, of the spirit of the North American Indian, just before the ravages of "white civilization" began to take their toll of his cultural continuity. Also in subdued form is indicated his very justified criticism of the people's rejection of the Indian on a personal basis and the

government's frequently unfair treatment of him. During the mid 1830's he travelled successfully, alone, among the Indians of the Eastern Plains while they were still a proud and courageous people. As a result of his observations he wrote many useful facts and painted over 1500 pictures of these native Americans.

A little over a century after the first publication of Catlin's *Letters and Notes . . . on the North American Indians*, in 1841, ironically enough, in London, rather than the United States, his work is being seriously considered. Dr. McCracken has recaptured Catlin for the modern man. With discriminating judgment he has culled many of the significant sections from Catlin's five original books about Indians and with infinite adroitness woven among them his own arrangements of important supporting data. This has condensed into one volume a well integrated picture of Catlin's pursuit of his Indian ideal. His goal was one of the earliest proposals to create a National Museum, with his Indian collection as a nucleus, and also a National Park in the West to preserve the Indian culture which he perceived would soon disappear. These were worthy designs and deserved to have been given positive implementation in his lifetime.

Though our government eventually obtained most of the original Catlin collection, this was through little effort of its own—mainly by default, with no recognition of the artist's rich contribution to Indian historical sources, and no remuneration to him. Any one of the above features about his collection, given attention before it was too late, would have done much to support the man's self respect and encourage the spirit that was far ahead of its time.

The author has succeeded in a succinct summary of the experiences which dominated Catlin's career. In addition he has given us an interesting narrative well worth perusal by anyone interested in the Indians and the West or one man's efforts to help preserve the vestiges of their native life.

One of the most important points contributed by the author has been laying the ghost of the trip that was not made—to Great Salt Lake. Because Catlin, late in life, wrote a statement that he had made such a trip from Fort Laramie, and there has been no supporting data, in description or paintings, of what would have been magnificent scenery to him, much controversy has arisen. From a series of supplemental but dated papers it has been established that he could not have gone there when he said he did.

The author has used very well the time-tested method of "letting the man speak for himself" in fulfilling his objective of re-creating the atmosphere of Catlin and his Indians, which is essentially autobiographical. Those who are familiar with the original writings will be disappointed to find the result of their search for something new rather meager. The artist's attachment to his mission was so strong that he considered himself as nothing. Consequently, to our loss, he apparently did not keep a personal diary and his writings say very little about himself. Only from incidental references seriously analyzed and with the greatest care interpreted could an approach be made to biography. Some comparative data from other sources is available. In all, a biography of Catlin has been made a most difficult task by the limited nature of what he left for others to work from. Since McCracken has made only minor use of interpretive analysis of anything more than Catlin's writings about the Indians, I find that this study is a limited, partially annotated autobiography furnishing minimum insight into the personality of the artist.

From the beginning much of the adverse criticism of Catlin has resulted from a lack of adequate pictorial representation—only the 30 plates from the Catlin *Aboriginal Portfolio* giving a true view of his work. The author has supplied this great need by the book's most important contribution. For the first time a major gallery of Catlin's paintings, in good reproduction, is available, with a

selection of many unpublished illustrations from most of the major collections a fine representation of the artist's work is shown. The photographic plates of 165 unusual originals will go far to save Catlin from undeserved obscurity. The 36 color plates are especially good for the portraits though the scenes do not come out as well. Very good are the 22 unpublished drawings from the New York Public and Newberry Libraries. The 104 black and whites on mat paper display a good selection but in printing have lost much textural quality from the original paintings or from glossy prints made from them. The innovation of the illustrations being run into the regular pagination has advantageously avoided certain confusions that arise over the placement of plate and figure numbers. However, from the viewpoint of the serious student, it is unfortunate the original Catlin numbers, which are constantly in use for reference, were not included in the list of illustrations. Together the illustrations give a beginning insight into the spirit of the individual character of a living Indian people, the subtle perspective of the artist's monochromatic impressionistic landscapes, and the magnificent sweep of line that flowed from his brush.

To the end, in the face of many difficulties, Catlin remained proud and uncowed in the application of his misconceived determination. Though his mission was desirable, his life became a personal tragedy because it overcame him. Something in him would not comprehend it in perspective so he failed to sell his talent in a good market to further his ideal or to keep his family well cared for.

A few typographical errors were not caught in the proof reading.

It is gratifying that the author has included a good bibliography and source notes in this partially popular book because their omission from numerous similar works conveys the incorrect impression that a particular author's writing is so unique that no one else has ever dealt with the subject before.

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sive biography has yet to be written, this book by Dr. McCracken is a distinct contribution to the understanding needed eventually to reach a final goal in regard to Catlin's life.

Marvin Ross evidently planned his book on Catlin entirely as a project in compilation. In two thirds of the volume he has brought together, from the artist's two later books, the chapters on South America, and in the other third the supplementary experiences along the West Coast of North America. To illustrate these chapters he has made a significant contribution in using all 151 of the known paintings actually completed in the field. Since most of the Cartoon Collection paintings were done in the studio from sketch books, Ross has been wise to select the mostly unpublished paintings of South American Indians. The publisher's good reproduction of the black and white plates on coated paper has given a faithful representation of the quality of the original paintings.

These later paintings differ greatly in character from those of the 1830's. The earlier ones, for the most part, were large, full-canvas representations of separate persons which brought out, at its best, their individual character. In contrast, the later paintings are group pictures, in which people are shown rather small and without as specific detail. Even though they serve for much less close comparison, it is important that they are in print for the first time for study purposes.

Another contribution has been the rearrangement of the illustrations to bring together the landscapes and the portraits of Indians of the same area, making them more easily referred to. In addition the very important original Catlin numbers have been included as well as a thorough index and bibliography.

In dealing with a significant subject one would expect, at least, a critical analysis of the materials used even if no original research were involved. This publication has not even made an attempt at this kind of treatment. The plate number 100 of an "Alaetian"

Islander dressed in Plains Indian clothing should have been omitted and others needed some critical consideration. Since some of the Indian tribal names used by Catlin are not the same as the present ones, their modern equivalents should have been given to facilitate reference. This book is concerned with less well known tribes and environments of South America and a very useful purpose would have been served by a good location map. The incomplete coverage of the above features perhaps may be attributed to Mr. Ross's background as a recognized specialist in Byzantine and Medieval Art rather than in the American Indian field.

There have now been two recent biographical treatments and two picture books about Catlin. Loyd Haberly's *Pursuit of the Horizon*, 1949, is the only reasonably full, running account with biographical continuity, but its usefulness is marred by failure to show sources of information. John C. Ewer's paper in the Smithsonian Annual Report, 1955, is the best concise critical summary of Catlin. Neither of these attempt to visually illustrate the artist's work. The primary function of the two works considered here is to supply the needed illustrations. McCracken's book has provided the first and only extensive gallery of colored reproductions of Catlin's paintings, advantageously supplemented by the author's selections from the artist's best known books. Ross does not attempt an interpretation, and his book has reproduced secondary writings and little known paintings. However, it supplements the published sources on Catlin.

ROBERT A. ELDER, JR.

United States National Museum

John Francis McDermott

**George Caleb Bingham: River Portraitist**

Norman: University of Oklahoma Press, 1959.  
xxviii + 454 pp., 191 ill. \$15.00.

Professor McDermott, in this latest monograph on Bingham, has followed the

pattern established by Miss Fern Helen Rusk (now Mrs. John Shapley) in her small study published in 1917, although considerably enlarging its dimensions. He has certainly brought together and presented a larger amount of documentary and published materials than has been accomplished in the past. He has in particular researched more contemporary newspaper accounts about the artist than was attempted for any of the previously published monographs. As a local historian of note, this type of research is his special forte, and he has done a good job in organizing these factual materials, editing them in a way that serves to clear up some of the mistaken notions about the life of the artist and his everyday activities. But the admiration of this reviewer must unfortunately end on that note.

McDermott's contribution closes at the point where the art historian's work must inevitably start and the technical insufficiency of the writer to cope with what is unquestionably the most important phase of a monograph of this kind, i.e. the analysis of the style of the artist through his work, becomes obvious at every turn.

The author never "gets off the ground" in his estimate of the artist. He seems to be completely unaware of those many implications contained in the artist's own words, and of the evidence present in the works themselves, which could have led him well on the way toward solving what he concludes must "remain a very deep mystery," referring to those means adopted by Bingham in his learning process as a painter. Once we establish the fact that the artist was more or less self-trained, the phenomenon of his evolution into a painter of stature can only be understood through an investigation and analysis of the various artistic sources which were available to and used by him. McDermott occasionally moves along the periphery of this area, but appears unable to either penetrate or comprehend its possibilities. At one point

he sees "perhaps" the influence of Claude, and at another states that "the likeness that has been seen in his work to that of Poussin and Claude Lorrain was no chance development that happened because the earliest pictures falling into his [Bingham's] hands were engravings after these masters or their followers." Unfortunately the attempt to form a relationship with an actual work by Bingham in the first instance is without basis, as indeed is the substance of the statement made in the second.

McDermott further avoids any personal estimate of style in the development of the artist, substituting instead rather lavishly borrowed excerpts from the opinions of several modern writers on the subject, running the gamut from John I. H. Baur to famed Missouri painter Thomas Hart Benton.

The basic weakness of the author is his inability to utilize his factfinding in terms of an art historical analysis, and the entire fabric of the impressive volume breaks down because of it. It becomes chaotic by the time the reader reaches the short-entry checklist which he has appended to the work. A variety of dates are there suggested for pictures which cannot be easily pinned down by a document or a published reference and question marks occur in great profusion. Furthermore, in an enthusiastic display of his research prowess, the author has assigned to his hero as many pictures as he could possibly lay his hands or eyes upon—unfortunately, the eyes were not always in proper focus to separate the true from the highly questionable. In one instance, having discovered that the Cosmopolitan Art Association in New York had exhibited two pictures in 1856 and 1857 by one "Bingham," both landscapes depicting Lake George and Newburgh scenery, McDermott assumes that at some time prior to the period, the artist made a tour of the area, while admitting to no substantiating evidence of his presence there. Had he looked further, he would have discovered that the same

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artist had exhibited earlier two other landscapes, one of a farm in Mount Orange and the other a view of the Passaic River in New Jersey, and had he looked still further he would have soon realized that Bingham was not an uncommon name among American painters. There was at least one Hudson River painter of the name, and we have yet to learn more about one Addie Bingham of Hoboken! There are many other instances, too, that reflect the author's fundamental limitations, but it seems futile to pursue the matter here through further illustration.

The value of this new monograph, beyond the gleaning of additional factual materials, is revealed in the reproduction of the entire sketchbook owned by the St. Louis Mercantile Library Association. The drawings are invaluable keys to both extant and still missing paintings and serve as well to display the working method of the artist in building his compositions. Half-tone illustrations of all extant subject pictures known to the author, as well as a group of the portraits, are also included among the illustrations. The quality of these reproductions varies considerably. In a number of instances, the photographs are obviously copied from plates in Miss Rusk's book, or from other secondary sources, thus reducing their effectiveness in terms of study. There are no color plates.

McDermott, in moving so boldly and courageously into an area where so many of his colleagues "fear to tread," has only succeeded in revealing his rather basic deficiencies. What he does succeed in pointing up sharply is the fact that the field is still relatively wide open for the development of a true art historianship.

E. MAURICE BLOCH

*University of California, Los Angeles*

Thomas Paulsson

***Scandinavian Architecture: Building and Society in Denmark, Finland, Norway, and Sweden from the Iron Age until Today***

Newton, Massachusetts: Charles T. Branford, 1959. xvi + 256 pp., 120 pl., 80 ill. \$7.50.

The program of this book is staggering at first glance. It covers the architectural history of Denmark, Finland, Norway and Sweden from the "Iron Age to Aalto." Actually through a prodigy of condensation it appears to encompass these places and times fairly well, at least better than has been done before in English. The sections on the earliest hearth and gallery houses, the stave and parish churches and the not quite Gothic cathedrals are particularly valuable. It seems doubtful that the Renaissance and Baroque palaces have been anywhere as sufficiently treated.

But in a sense it is history written in reverse. The author observes in the first sentence of the first paragraph that, "Since the emergence of modern architecture in Scandinavia around 1930, its quality has aroused the continually growing interest of more and more people, especially in Great Britain and the United States." This is a significant causation for the book. The paragraph concludes, "Many contemporary buildings are outstanding, but perhaps even more significant is the high average standard of architecture, higher than in most countries." Recognition of the author's legitimate pride in recent achievement impels one after reading the text to take a closer look at his historical method.

In general he does not seem as anxious to demonstrate a theory of stylistic evolution as to consider each building as an example fixed within a type. Classification of the object as a church or castle already lends it an inherent dignity, much as being a table, chair or piece of glass does within the categories of the contemporary Scandinavian crafts. By the same token, although we find numerous mentions of Jacobsen in Denmark, Asplund and Markelius in Sweden and Aalto in Finland, we learn little more of the architects themselves, of their personalities, through their buildings. It is alone sufficient that they are architects.

The writing appears therefore occasionally static and impersonal, as build-



ings in Scandinavia sometimes do to the foreigner, but this remoteness may be in part explained by cultural differences. Darwin's evolution and Freud's psychology have made a profound impression on the minds of Continental European and American art historians. It might be said also that their countries have sought a standardization of construction while encouraging a further liberation of personal expression. On the other side, the Scandinavian region has moved toward a greater discipline of expression through a standardization of structure and social amenity. This could be interpreted as a later response to a less disrupting effect from the industrial revolution which, according to Mr. Paulsson, began in Scandinavia about 1870.

Characteristically, then, in the book the exposition of the Modern Period from the late eighteenth century on is in terms of "norms" representing certain levels of society, first the monarchical, then the bourgeois phase, and finally that of industrialized democracy. These norms are symbolized in turn by the palace, the suburban flat and villa, and today by the lamella and point blocks of the integrated communities.

Along with this we learn that none of our individualistic Modern architects has had much influence on Scandinavia, but rather the Chicago Fair of 1893 and the translation into Swedish of Lewis Mumford's *Culture of Cities* appear to have had the greatest effect, the latter introducing in 1940 what Mr. Paulsson refers to as the "Garden City neighborhood community idea." While this last cannot be literally true since the Scandinavians were in direct contact with English Garden City reformers long before, the kinds of influence selected from America are revealing in themselves. This book reminds us that "good" architecture and planning may emerge from a wide diversity of cultural backgrounds, an excellent reminder for Americans, Europeans and Scandinavians alike.

WALTER L. CREESE  
University of Illinois

Kurt Baer

**Architecture of the California Missions,  
photographs by Hugo Rudinger**

Berkeley: University of California Press, 1958.  
xvi + 196 pp., 6 figs., 84 pl. \$10.00.

Kurt Baer is the official art historian of the Franciscan Province of Santa Barbara in California. As the scholar appointed by the Church to study the missions, he has the rich archives of Santa Barbara at his disposal. Except briefly, he has not made use of them in quotation, because he has written a popular book on the missions. We can only hope that he will write the more scholarly account he is so well equipped to prepare.

In this book he makes general comments on the missions and their architecture in the first three chapters, specific comments on the existing missions in Chapter Four, and gives notice of lost missions in Chapter Five. The book enlists the photographic skills of Hugo Rudinger to provide a pictorial accompaniment to the text. The University of California Press has presented the work in handsome format and provides on the dust-jacket a map of California showing the distribution of the missions.

The photographs illustrating the buildings and selected pieces of sculpture now associated with them were taken by a photographer interested in the photograph as a work of art rather than as a record or document that would be useful to the scholar studying the architecture and sculpture. Thus the photographs are to this extent disappointing. Those on pages 180 and 186, for instance, show the reredos of the Mission San Juan Bautista and Mission Dolores respectively. In neither of these illustrations can one make out clearly the details of these interesting altarpieces. That of the Mission Dolores does show us how it looks *in situ* with natural light and conveys the baroque quality of the altar very nicely. That of Mission San Juan Bautista, clearly made with artificial light, distorts the altar as one sees it upon visiting the church.

Professor Baer's text is aimed at the general reader or *aficionado* of Californiana. In the early chapters dealing with the general background and setting of the architecture of the mission there is a diffuseness and tendency to leap chronological distance that can only confuse the lay reader as it does this reviewer. Both the general reader and the historian of American or Latin American art will regret the author's reluctance to present a lucid definition of the style of the missions. The arcaded porches or front corridors, so typical a part of the Mission Style are described but not analyzed. In general fashion they are traced back to Mexico, obviously the source of this provincial style, but a specific answer to the question of where the form comes from or why it is developed in California is not given, nor is the question itself stated. Even the lay reader might be expected to be interested in the parentage of the buildings. What particular buildings in Mexico do they stem from? What, if any, is the relation between them and the churches of Baja California or Northern Mexico? (The main church at Matchuala, S. L. P., for instance, shows striking affinities with the California churches.) It is also possible that Spanish sources should be examined more than they are in this book. (Father Serra was born at Petra, the Island of Majorca; perhaps this link with the Balearic Islands may later afford a clue to the solution of these questions.)

The churches as a group are long in proportion to their width; proportions of 6:1 or 5:1 are common. This is a defining trait of the style and as such is not adequately stressed. The majority of the churches are without transepts. On both of the significant points the "Schematized Plan of a Mission Community," Fig. 4, p. 27, is aberrant. It is short ( $3\frac{1}{4}$ :1) and has transepts. It shows the front corridor making an acute angle and bending so that it projects beyond the main line of the facade of the church and convento at their south end. This is so unusual as to deny the aesthetic effect of

the long unbroken range of piers across the front of the buildings, so typical of the style. The long unbroken front corridor is one of the main features setting this architectural school apart from other styles of religious architecture in the late eighteenth and early nineteenth centuries and a feature giving them much of their architectural dignity. A table on page 67 gives the dimensions of the churches and the founding dates of the original missions. One would have appreciated another column in this table giving the dates of the present buildings.

These remarks of the reviewer are essentially to indicate that the book has not superseded Rexford Newcomb's pioneering work,<sup>1</sup> still the basic book for the study of the missions. This study is listed in the brief "Reading List" on page 69. One regrets the absence of Dr. Baer's own writings on the missions from this list.

It is clear that the author is presenting a more popular book than we might expect from him. The value of the book for the popular reader lies not in precise answers to questions on the definition of the Mission Style but rather in Dr. Baer's sensitive response to the missions in terms of their monumental dignity achieved despite the limitations of their materials and their architects. His appreciation of the buildings as works of architecture is accompanied by an admiration of the buildings as seats of the cult. Such writing on architecture which takes into account the religious use of churches is a valuable antidote to those of us who may be tempted to think in too restrictively formal terms.

DONALD ROBERTSON

*Newcomb College, Tulane University*

<sup>1</sup>*The Old Mission Churches and Historic Houses of California*, Philadelphia, Lippincott, 1925.

**Richard Neutra: 1950-60. Buildings and Projects.**

**W. Boesiger, editor.**

New York: Frederick A. Praeger, 1959. 240 pp., 589 ill. \$15.00.

Certainly over the past thirty-odd years the dominant architectural personality in southern California has been the Vienna trained architect, Richard Neutra. Perhaps more than any other single individual, Neutra may be credited with the early growth and the post World War II development of contemporary architecture in the western United States. And yet, rather surprisingly, his work has not assumed the importance it should on the American scene. In part, one suspects that if he had been designing and working in New York or New England, his influence would have been more extensive than is presently the case.

The standard text on Neutra's work has been *Richard Neutra: Buildings and Projects* (1950) edited by W. Boesiger and with an introduction by S. Giedion. The book under review is a continuation of this earlier study and is concerned with his buildings and projects from 1950 to 1960. Like the earlier work this recent book is essentially an illustrative album of plans and photographs, together with a brief comment on each of the designs in German, French and English. As a supplement, there is a brief introduction by the editor, a few remarks by Neutra himself, and finally a bibliography of books and articles by Neutra and a list of books about the architect.

In studying these projects of the 1950's it is increasingly evident that Neutra occupies a position in architecture closely akin to several figures in the world of contemporary painting, men such as Braque, Marin and Feininger. It would seem that each of the creative fields of human activity, whether in the sciences or the arts, has two basic types of creative personalities. The first of these is primarily that of a pure experimenter, the type of personality which brings forth

new solutions, almost as an end in themselves, and then leaves these to go on to the next problem. As a complement to these pure experimenters, there are those who seize upon these new developments (even in some cases originate them) and then develop them, and rework them in all their ramifications. In the area of twentieth century architecture the work of Wright and Le Corbusier would belong to the first of these groups; to the second would belong such figures as Gropius, Mies van der Rohe and above all—Richard Neutra himself.

Neutra's work of the past decade is in every sense of the term classic, serene and calm. He has taken certain elements from his earlier designs and has rearticulated them, refined them and created innumerable subtle variations. These later houses and buildings seem to entail a consolidation of much of his own work of the 1930's and early 1940's. These later designs are less experimental in their use of materials and structural devices, but on the other hand they entail a broader and more subtle aesthetic content.

The new breadth of Neutra's work is aptly mirrored in his concern with a philosophy of design. His thoughts on architecture have been aptly set down in his two recent books, *Mystery and Realities of the Site* (1951) and *Survival through Design* (1951). His philosophic position in regard to architecture is remarkably close to that of Wright. This is pointedly illustrated in his comment, "Instead of a fashion business of technical and formal novelties every spring and fall, instead of being enamoured with new gadgets, fabrications, installations, constructions and materials, we shall find that the true subject for a composer of human environment—is man." (p. 8)

One of the encouraging aspects for American architecture is that men of Neutra's calibre are beginning to receive an increased number of governmental and large business commissions. In Neutra's case, we suspect that this has not only

come about because of a change in attitude toward contemporary architecture, but also in the fact that during the past decade Neutra had joined into partnership with Robert E. Alexander and had developed a moderate-sized office staff. It is interesting to note that Neutra retained almost all of the domestic commissions for himself, and it was only the larger projects and buildings which were produced by the firm of Neutra and Alexander. This dualism is pointedly reflected in the buildings themselves, for without question the best of his work of the 50's is still single family dwellings. The non-domestic work varies extremely in quality. In the Mirmar Chapel at La Jolla, and in the project for the U.S. Embassy at Karachi, Pakistan, one senses an element of the "New Sensationalism" present in so much of our current architecture. In such works as the buildings at Orange Coast College, Costa Mesa, the projected Hall of Record, Los Angeles, and the project for the redevelopment of Sacramento, the design of Neutra and Alexander borders very closely on the pedestrian and dull.

One suspects too, as Mumford recently observed in the non-domestic designs of Wright, that Neutra has been conditioned by the fact that his practice of the late 20's through the 40's was for single family dwellings. Many of his current institutional and business designs appear to be simple enlargements of domestic structures, and as such they are not wholly convincing, for they have lost the scale and the intimacy which characterizes the smaller projects.

Although the present book fulfills a real need for the understanding of Neutra, what is really lacking is a critical study of his work related to the development of twentieth century European and American architecture. As a matter of fact, this same need still exists for nearly every major architectural figure of the twentieth century.

DAVID GEBHARD

Roswell Museum and Art Center

**Eranos-Jahrbuch 1958, Band XXVII:  
Mensch und Frieden**

Olga Fröbe-Kapteyn, editor

Zürich: Rhein-Verlag, 1959. 502 pp. Sw. fr. 34.50.

When I asked Professor Dr. C. G. Jung—it was in 1952—whether he believed that the unrest in our present time has a connection with the unrest which is so pronouncedly expressed in many a work of modern art, he emphatically stressed the inner unity of both. The scientific revolution, the political and social upheavals of our age, the new ways imposed on life through technology, the threat of a nuclear war, the possibility even of the extinction of the human race, all of necessity form the background to our intellectual life, to our art, philosophy, literature and music. When therefore the latest volume of the *Eranos* yearbooks devotes itself to the problem of Man and Peace, it strikes a wide resonance. To me the key position in these ten remarkable lectures which view the problem from very different angles, is taken by Professor Adolf Portman, the Basle biologist, because he is a scientist and not a purely speculative thinker, and because it has been the superimposition of "zoological" (i.e. Darwinian) notions on humanism that has brought about the weakening of ethical and metaphysical considerations in the life of the twentieth century. The tool which history used for this latter purpose was Nietzsche. To come across a biologist who finds it important to stress the significance of peace in the realm of biology, not only that of the survival of the fittest, is an uplifting experience (*Kampf und Frieden als biologisches Problem*). Or, as Herbert Read quotes in his paper, *The Flower of Peace*: "Peace is not the absence of war: it is a virtue born out of the strength of the heart" (Spinoza, *Tractatus Politicus*), and: "The enormous difficulty lies in the fact that rational pacifism is based on error" (C. F. Weizsäcker, *Bulletin of the Atomic Scientist*, May 1958). Apart from the literary-philosophic approach of

Read, we find *Peace as a Scientific Problem and as Personal Experience* treated by Professor Herbert W. Schneider of New York. The mystical attitude is represented by Professor Henry Corbin's (Paris-Teheran) paper on *Quiétude et Inquiétude de l'âme dans le soufisme de Rûzbehân Bagli de Shîrâz* and Professor Mircea Eliade's (Paris-Chicago) paper: *La coincidentia oppositorum et le mystère de la totalité*. Professor Gershom G. Scholem (Jerusalem) brings the notion of peace into connection with that of justice in *Die Lehre vom "Gerechten" in der jüdischen Mystik*. The Far Eastern realm of thought is covered by a paper of historical perspective: Professor Chung-Yuan Chang's (New York) *Self Realization and the Inner Process of Peace*, whereas Professor D. Ernst Benz (Munich) is more concerned with the present situation: *Der Friedensgedanke in der gegenwärtigen Auseinandersetzung zwischen Buddhismus und Christentum in Asien*. Dr. Erich Neumann's paper (Tel Aviv), *Frieden als Symbol des Lebens*, gives a widely-ranging general Jungian approach to the problem involved and Dr. Hans-Kayser's (Bollingen-Berne) *Die Harmonie der Welt* introduces Pythagoras' and Kepler's Idealism to elucidate the present chaos with regard to this question.

Although each *Eranos* volume is devoted to one single theme, there is, apart from the breadth of individual interpretation, a unifying element connecting all of them, i.e. Man and his position in the Universe, the Human Condition. How intimately all these questions are connected can be seen when comparing this most recent volume with some of the earlier ones. *Eranos Jahrbuch* 1946 (Band XIV) is dedicated to the question of Spirit and Nature (*Geist und Natur*) with eleven contributions, among them such eminent ones as C. G. Jung's (Zürich-Küsnacht) *Der Geist der Psychologie*, Professor Erwin Schrödinger's (then Institute of Advanced Studies, Dublin) *Der Geist der Naturwissenschaft*, and Professor Karl Kerényi's (Ticino)

*Die Göttin Natur*. Other contributions are by Professor Andreas Speiser (Basle) on *Die Grundlagen der Mathematik von Plato bis Fichte*; Professor Karl Ludwig Schmidt (Basle) on *Die Natur- und Geisteskräfte im Paulinischen Erkennen und Glauben*; Professor Louis Massignon (Collège de France, Paris) on *La nature dans la pensée islamique*; Professor Fritz Meier (Basle-Gelterkinden) on *Das Problem der Natur im esoterischen Monismus des Islams*; Professor Werner Kaegi (Basle) on *Wandlungen des Geistes in der Renaissance*; Professor Friedrich Des-sauer (Fribourg) on *Galilei, Newton und die Wendung des abendländischen Denkens*; Dr. Paul Schmidt (Lucerne) on *Natur und Geist in Goethes Verhältnis zu den Naturwissenschaften*; and finally Professor Adolf Portman on *Die Biologie und das Phänomen des Geistigen*.

We may ask: Is not the pattern of war and peace one of spirit and nature alike? And whenever throughout history man has tried to tame the mighty powers of nature, to illuminate them, to confine them, to influence them, he has created rites. The *Eranos Jahrbuch* 1950 (Band XIX) deals with them (*Mensch und Ritus*). There are eleven papers written by Professor Karl Kerényi, Professor Louis Beinaert (Paris), Dr. Erich Neumann, Professor Gershom G. Scholem, Professor Henry Corbin, Professor Mircea Eliade, Professor Paul Radin (Berkeley, California), Professor Louis Massignon, Professor Adolf Portmann, Professor Raffaele Pettazoni (Rome), and Professor F. J. J. Buytendijk (Amsterdam). It was with inner conviction that Professor C. G. Jung once said: "From *Eranos* rises a light of the European spirit which shines like a search-light for unification."

Dr. Karl Kerényi was closely connected with *Eranos* in its early years. The same publisher who brings out this remarkable series of *Eranos* volumes (Rhein Verlag, Zürich), has also published some of his smaller classical studies in the series *Albae Vigiliae*, his *Einführung in das Wesen der Mythologie* (with C. G. Jung), and also his two substantial vol-



umes on *Die Mythologie der Griechen*, *Die Götter und Menschheitsgeschichten*, which appeared earlier, and the most recent one: *Die Heroen der Griechen*. These latter two works, well illustrated as they are, offer a complete iconography of the classical mythological themes painted on pottery for the interested art student. They also offer a highly personal narrative full of poetic empathy and scholarly thoroughness. Since it is the Greek spirit which seems nowadays more and more to penetrate the surface of our empirically and mathematically established scientific view of the world (Schrödinger, Heisenberg), we can also say that it may well one day be Greek humanism which will balance a one-sided scientific attitude to bring inner harmony to man again, an aim for which *Eranos* has fought all the years since its beginning in 1933.

J. P. HODIN  
London

Alexander Eliot

#### **Sight and Insight**

New York: McDowell, Oblensky, Inc., 1959. x + 196 pp. \$3.50.

This pacan marks a highly contemporary way of approaching the problem of the nature of art. It is in marked contrast to the more conservative book of the same name by Richard Guggenheimer, published in 1945. Mr. Eliot's has the effect of amplified excerpts from a private journal. The succinctness, suggestiveness and idiosyncratic impact of a journal are skillfully retained in what actually are loosely constructed essays on a few broad topics. Among these are "What do artists see?", "The artist's Purpose," "The Way of Abstract Expression" and "Truth in Beauty." Although generally topical rather than developmental in treatment, the book achieves a strong cumulative effect. In the sum it is a confession of faith, esthetically stated, and in this respect resembles many works of art.

The author's personal and compelling reverence for art and artist is made both explicit and implicit through metaphor, simile and analogy. His reverential seriousness in conjunction with a wide acquaintance with works of art and with mythology, has resulted in many illuminating observations about paintings, artists, and artistic problems. The book also approaches art as a pathway to the inner self. While this has often been assayed in the literature of art, it is difficult to project compellingly. An evocative, poetic, even impulsive approach, such as Mr. Eliot's, may be the best way it can be done.

Nevertheless, many readers are likely to feel of this sensitive and perceptive book that it would have gained from a more critical scrutiny of its evocative detail. Consider, for example, an extravaganza like this: "Listening to Benny Goodman can be like a catnap on a wide low open bed, set in the center of the North American prairie in the summer dusk, with black and silver notes beading the shadowy air." Or this: "Both the Old and the New Testaments come roaring and humming through his [Caravaggio's] art as the sea roars and hums in a seashell." It is not that they lack suggestiveness, but that apter similes could undoubtedly have been drawn by a gifted image-maker like Mr. Eliot.

Yet for every apothegm which suffers from uncritical spontaneity, a dozen others are effective. For example: "Latent content can be damned ugly sometimes . . . as when a glutton says grace at a table." "Light and shadow were also pleasing to Caravaggio. . . . What he liked was just their usefulness in illuminating his own passions: flesh and faith." "A great portrait will reveal itself only to one who understands his fellows." Such statements reveal Eliot's preoccupation with art as a human expression, as the individual spirit in all its complexity, forever preserved through an esthetic vehicle.

This currently unfashionable emphasis upon content is the basis for his criticism of estheticians who, he notes, "can be

death on artists themselves . . . [Esthetics] isolates works of art as if in a laboratory for purposes of analysis. Thus it tends to ignore the artist as a human being." Critics are "a bit less sure and cold than estheticians. . . . Criticism does give the half-wild garden of contemporary art a semblance of order. Yet something new is needed, something less like weeding and more like watering the garden." Mr. Eliot's idea of properly preparing the soil includes granting the artist and philosopher a favored place among creative people because of their use of imagination, whereas, a more usual kind of discovery is the "lucky hit" made in the course of academic or scientific research. "In every few shiploads of oysters, a pearl must lurk. The historian, pouring over musty Latin MSS. may find a lost perversion of Tiberius . . . the biochemist . . . a cure for baldness. Such achievements can be interesting and sometimes extremely beneficial in themselves, yet sages and artists have no wish to make them. . . . Instead of prying for pearls [the creatively wise man] creates them."

Such a viewpoint overlooks both the creativity involved in scientific research and the "lucky hit" in art: that artists, too, do their share of oyster-prying. Mr. Eliot weakens the case for his hero the

artist, by these implied hierarchies of merit, as if the proof of love required the demonstration of its subject's superiority: as if true love could not include the admission of the subject's frailty.

The reader who allows for this in Mr. Eliot may find much that is worth his time, particularly the vivid linking of art with its inception in a sentient, occasionally inspired and exalted, human being. This book does not inform so much as it arouses, and in this respect neatly complements its namesake by Guggenheimer, which arouses through the more patient process of reasoned informing. Eliot's also is thoughtful, often deeply so. A kind of action painting in words, it brings the reader the advantages of spontaneity, vivid directness, brilliant flashes of insight and the provocation of the unexpected. It lacks systematic organization, development, reasoned demonstration. The scholar may prefer Guggenheimer's approach, but if Eliot's has the disadvantages, it also has the merits and security of a criticism guided by the heart. When he says "Some day critics may talk about art in terms of its actual effect upon themselves," he is not voicing a wish, only, but a statement of his own approach.

FRANK SEIBERLING  
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